

AMERICAN NOTES & QUERIES

A Journal for the Curious

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American Notes & Queries

A Journal for the Curious

EDITORS

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Notes

Twelve Moons and a Gibbous

THE risk in starting American Notes & Queries, a year ago this month, had little to do with the economic uncertainties of a country on the road to war. (In fact, the very threat of such destruction called, we believed, for a greater effort to conserve.) Our primary gamble was the unpredictability of reader-contributor interest, the firmest basis for AN&O's existence.

We are therefore tangibly grateful to all those readers who have willingly passed on their own information—little or much—without asking any guarantee that someone else do the same for them. The fact that the volume of queries, too, has steadily increased tempts one to suspect that man is still wise enough to know that he knows very little.

In a letter printed in AN&Q's first issue, the English Notes and Queries said: "If we are not destined—though we hope we are—to continue to the end of the war—Well! we throw the torch to you." Happily, the circum-

stances that provoked this thought now belong to a darker day. And we consider it a mark of well-being that in this issue begins an exchange arrangement between the two journals, whereby N&Q's "American" queries will come to us for republication and AN&Q's "British" queries will be relayed to English readers.

The Editors

A Possible Verse Parody of Moby-Dick in 1865

THE examination of a piece of Light verse (published in 1865) that looks like a parody of Moby-Dick may possibly add another brick to the scholarly edifice of information about Melville's public. Walter Fuller Taylor (A History of American Letters. Cincinnati, 1936, p. 137) has said that Moby-Dick was treated ". . . . not with enmity, but -what was far worse-with indifference." And such seems to be the opinion of most Melville critics. In this note I should like not only to suggest that the "neglect" with which the book met may not have been so "complete" as Lewis Mumford contends (Herman Melville. 1929, p. 199), but to strengthen the by no means new idea that the chief reason for that neglect lay in a failure to understand the tale's allegory, the unifying element of an otherwise somewhat amorphous book.

The discovery, if it is one—and I find no mention of it elsewhere—calls for answers to two questions: If the

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poem printed below, originally published in the Comic Monthly (July, 1865), is a parody of some book (as it seems to be), could it refer to any book other than Moby-Dick? If it is a parody of Moby-Dick, how can one account for its appearance in 1865, fourteen years after the publication of that noble "failure"?

From a copy of the above issue of the *Comic Monthly*, in the possession of Dr. Harry Williams at Louisiana State University, I quote the poem in full, including the original footnotes:

THE GREAT WHALING EXPEDITION

By Benny The Bo'sen.

'Twas in the Northern Sea,
Brave boys!
With Benbow¹ did we sa-a-a-ail,
When one stormy night
We went, not to fight,²
But we went for to catch a Whale,

Brave boys!
We went for to catch a Whale.

'Twas in the middle watch, Brave boys!

As the wind was blowin' a ga-a-a-ale, When the Mate sings out, With a very loud shout,

'My dear eyes! there is such a Whale! Brave boys!

My dear eyes! there is such a Whale!"

Cries the Captain, 'Port and belay,3
Brave boys!

Bring the tackle as will not fa-a-a-ail; Fetch the chains and the ropes, 'Cos I am in hopes

That we're going to catch that Whale, Brave boys!

That we're going to catch that Whale,

'Geo ho!'4 cries the man in the mizen, Brave boys!

'Must I here my fate bewa-a-a-ail?'s

But no one would listen

To the man in the mizen,

For we went to catch that Whale, Brave boys!

For we went to catch that Whale.

The order to 'lower the boats,'
Brave boys!

Made every stout heart qua-a-a-ail; But sternly we did Whatever we wos bid,

And we pulled out to catch that Whale, Brave boys!

We pulled out to catch that Whale.

Bring cutlasses, pikes, marlin-spikes, Brave boys!

And whatever else will ava-a-a-ail; With hammers, knives, and brads, So merrily we lads

Went out for to catch that Whale, Brave boys!

Went out for to catch that Whale.

Asleep on the deep lay the brute,6
Brave boys!

Like a mountain in a da-a-a-ale; The sea wasn't ruffled By our oars, which was muffled,

As we crept up to catch that Whale, Brave boys!

As we crept up to catch that Whale.

Harpoons by the score, mayhap more, Brave boys!

Did the monster's side impa-a-a-ale; When we all saw him shiver And percepterbilly quiver,

We shouted for joy to the Whale, Brave boys!

We shouted 'Hooray!' for the Whale.

He lashed, and he dashed and he splashed,

Brave boys!

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Till our boat we had to ba-a-a-ail;
While the skipper he kep' on
A throwin' of his weapon,
Till he managed to hit that Whale,
Brave boys!
Till he managed to hit that Whale.

Pull your hackle, and your tackle, and your lines,

Brave boys!

Your prize securely na-a-a-ail; 'Heave a-head!' cries the Cap'en, Who'd ha' thought o' what 'ud

Vho'd ha' thought o' what 'ud happen,

As we strained and we craned at the Whale,

Brave boys!

As we strained and we craned at the Whale.

A long pull! A strong!! He's ours!!! Brave boys!

When—fwhisk! up went his ta-a-a-ail; With our hooks and tackle too, He vanished from our view, So—we did not catch that Whale,

Brave boys!

So we did not catch that Whale.8

Certainly these verses must have seemed as pointless in 1865 as they do today, unless read as some kind of satire. That Col. Joseph C. Hart's Miriam Coffin: or, The Whale Fishermen (N.Y., 1834) could have been Benny the Bo'sen's target is probably ruled out by date of publication. Moreover, the mariner's "inexplicable" hatred for the whale points strangely to Moby-Dick. And, despite the "Northern Sea" reference and the icebergs-and-polar-bears illustrations, the story parallels that of the chase in Melville: It begins in the middle watch; its object is to catch a particular whale rather than to pursue the ordinary duties of commercial whaling; it reaches its climax in the captain's fierce grapple, and in the sorry end the whale disappears with the tackle.

Melville, it should be remembered, was getting somewhat mixed publicity in the early sixties. A new edition of *Moby-Dick* had been issued by Harpers in 1863. T. B. Peterson published an unauthorized version of *Israel Potter* (1855) under the title *The Refugee* in the spring of 1865, and Melville protested in a letter to the New York *World*. About this same time, moreover, *Moby-Dick* was raided for a brochure on whal-

^{1.} Real name suppressed from motives of delicacy.

^{2.} It was a vessel bound for the Pacific.

^{3.} Very sensible order, showing presence of mind in the moment of danger.

^{4.} No doubt he had some good reason for an exclamation, that is not, strictly speaking, of a nautical character.

^{5.} He, too, would have been a sharer in the glory that awaited his more fortunate comrades; but stern duty prevented him from joining the party on this occasion. This verse suggested a very touching picture of sublime and solitary resignation.

^{6.} The mariner's deep-seated hatred for the huge leviathan is inexplicable.

^{7.} Moral. Perseverance meets with its due reward.

^{8.} It has been proposed to me, Benny the Bo'sen, to arrange the song in parts. But it needs only a careful study of the last verse to learn that the song would lose all its point if set as a catch.

ing printed in connection with a current whaling exhibition.

Does not the evidence, then, suggest that Moby-Dick was not so completely forgotten in 1865? And may not the very existence of the parody as well as the nature of it only strengthen the assertion that the novel was quite incomprehensible to Melville's generation?

Hyatt Howe Waggoner

Common Colophons

TWO forms of the Farrar & Rinehart colophon are in current use: the liver-shaped one (above) now used only on the copyright pages of first editions, and a rectangular one (below) that appears on brochures, stationery, etc. It was designed by Clarence Hornung in 1929, the year of the founding of the firm. On it there is "no symbolism... no Latin, either."

"I seem to remember that we

bol of a new and—we hoped—flourishing business." The mark, he says, has been used ever since with satisfaction—"to ourselves at least." But he hears that it's begun to wear on Mr. Hornung's nerves. "They tell me he came in a few months ago with a wild look in his eye; the look of a man who Wants to Change Things. We don't want to change things, though. I guess we're traditionalists."

There is no complete list of early Harper publications and it is therefore virtually impossible to trace the earliest use of this colophon. The germ of it (merely one hand passing a torch to another) has, however, been found by a member of the Harper staff in Harper's Weekly for 1857; and it is believed that the colophon itself was not in use before 1853, the year of the fire. Harper's Magazine first used the mark in its hundredth number, December, 1899.



started," says Frederick R. Rinehart, "on two days' notice, with a tiny office, and a phone, and no furniture. One of us bought furniture down on Canal Street while another picked out pencils, pens, and stationery, and the third held down the fort. Sitting on a packing case was not the most comfortable place to design the sym-



Across the figure of the flaming torch, being passed from one hand to another, are the Greek words from Plato, referring to the ancient torch race, which may be literally translated: "Let those having lamps pass them on to others." The late George William Curtis, who became editor of Harper's Weekly in 1863, para-

phrased this in his lines written over the old fireplace at Franklin Square:

My flame expires, but let true hands pass on

An unextinguished torch from Sire to Son.

(It is said at the Harper office that an energetic inquirer from Richmond, Virginia, to whom this couplet was sent, undertook to draw up a whole series of still freer versions.)

When Richard L. Simon and M. Lincoln Schuster began their publishing venture in 1924, they happened to see a wrought-iron plaque, made after the style of Millet's "Sower" in an art-supply store. They liked it and decided to use it for their colophon. The first version, drawn by W. A. Dwiggins, has since been many times modified by various unknown artists: things just happened to the colophon and no one ever thought to record them. (A series of old binding dies shows a few of the changes-a removing of the rays of the sun, an enlarging of the arc of the sun, a shifting in the weight or balance of the figure, etc.)



The latest version (above) was drawn by the present head of the manufacturing department, Tom Torre Bevans. Here the background (a sunburst, an arc, and a footing for the figure) has been dropped altogether—"actually the most startling change," says the Simon and Schuster office, "we have ever made."

Queries

» The Origin of "Guarache." The Mexican Indian uses a leather-thonged sandal, which he calls guarache (pronounced "wä-rä'che"). Without ever investigating, I supposed the word to be of Aztec origin. However, some years ago, on reading Lafcadio Hearn's two volumes of travels in Japan, I came across a sentence in which he spoke of the soft swish of the Japanese waraji on the stones.

The similarity of the two words suggests a common origin. A friend thinks that perhaps it is of Moorish origin, and was taken to Japan by early Portuguese missionaries, and to Mexico by the Spaniards. I have never had time to look into the matter, but would appreciate any information on it.

Carleton Beals

» RICHARD FRANCK IN AMERICA. I should like further information on Richard Franck (1624?-1708), a Cromwellian soldier who visited America before the year 1687. He is credited with the authorship of three books, two of which were "writ in America in a time of solitude." Beyond the autobiographical material in these three works the known facts about his life are very slight. I am

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particularly anxious to learn the place and duration of his stay in this country.

Charles E. Goodspeed

» THE VAGABONDS AND OLD CABIN SONGS. Who, and where, are "the Vagabonds," cited as author or compiler of Old Cabin Songs of the Fiddle and the Bow? (There is no mention of either date or publisher.) And where can one find copies of the book?

S. P. B.

- » Prophecies of Adam Clarke. Adam Clarke (1762?–1832), the Irish-born Wesleyan preacher whose most scholarly work was a many-volume commentary on the Scriptures (London, 1810–26), was known to have been interested in the occult sciences. He made certain prophecies about this present war, which I have been unable to find. Have any of your readers run across them?
- SERGEANT GILBERT H. BATES. In 1868, Gilbert H. Bates, who had been a Color Sergeant in the Union Army, made a triumphal progress from Vicksburg, Mississippi, to Washington, D.C., carrying the Stars and Stripes unfurled. Four years later, as the result of a bet with his neighbor, T. I. Warren, of Saybrook, Illinois, he made arrangements to repeat his feat in England, with the purpose of promoting "the friendliness of England to the United States." His march in England is recorded in his book, Sergeant Bates's March from Gretna Green to the Guildhall (London, 1872), the prof-

its from the sale of which he gave to the Infant Orphan Asylum at Wanstead, London. To climax his enthusiastic reception in Great Britain, the White Star Line presented him with a free steamer ticket back to the United States, which he used in 1873. After his return here, however, all trace of him is lost. What is his later history?

Florence S. Hellman

» ABRAHAM LINCOLN AND QUIN'S JESTS. On the authority of Albert J. Beveridge (Abraham Lincoln. Boston, 1928, vol. 1, p. 83), Lincoln read, while living in Indiana, a small volume entitled Quinn's [sic] Jests. This volume, written by James Quin (1693–1766), a famous English comedian and a friend of Garrick's, was published in London in 1766. A copy is in the British Museum.

By personal search, writing, and advertising, I have tried to secure a copy of this book, but without success. Does the volume exist in America?

H. E. Barker

» BLUE JEANS. Does anyone who saw a melodrama by Joseph Arthur called "Blue Jeans" (1890) recall if the scene was laid in the Maine woods, and whether it was the hero or the heroine whom the villain tied to the sawmill carriage with the idea of making him (her) into boards and 2 x 4's.

Stewart Holbrook

» Tripods of Vulcan. The Tripods of Vulcan were machines of Greek origin which propelled them-

selves on wheels or rollers. Can one of AN&Q's readers give me a detailed description of the mechanism—or perhaps refer me to a picture of it?

R. E. O'B.

» P-sLIP. Library workers use "P-slips" enough! But ask one of them how the name originated! Can anyone enlighten me, and those I have asked?

L.D.

» "Orange" as a Given Name. What is the origin of the use of "Orange" as a masculine given name? And what is its earliest use as such in America? I have come across this curious name given to boys born during the last thirty or forty years of the eighteenth century, particularly in New England. An amusing combination is that of Orange Spoon, who was married in Alburg, Vermont, late in the 1840's.

Gilbert H. Doane

» Falley and Mosely Glass. Some time in the late eighteenth or early nineteenth century, Richard Falley, musket maker and warrior, set up a glass factory in partnership with Jeremiah Mosely somewhere on the Westfield River, presumably within the town (Westfield, Mass.) limits. Can anyone establish the approximate year of its founding or the period during which it operated? Has the exact site been determined?

The products of this concern appear today to be very rare. The only known pieces are a glass rolling-pin and a few other odd pieces in private

possession. But there are, quite likely, others in existence, in either small collections or the larger museums. What do the records show?

H. T. D.

» AMERICAN COSMOGONIES. Can AN&Q readers supply me with examples of American cosmogonies, especially those to be found in the more exotic districts, such as the Limehouse Street section of Charleston, South Carolina, French-speaking Missouri, Ybor City in Tampa, Florida, or the Russian settlements of California?

Francis Hayes

Man Who Denied His Own Di-VINITY. Who was the author of a poem, probably written fifty years ago, entitled "The Man Who Denied His Own Divinity"? It describes the fanciful case of a man who, cast on a Pacific island, tried to be helpful to the natives. turned against him, however, and he escaped death by leaving the island in a boat at night. He was picked up by a passing vessel. When he returned to the island, years later, he found his effigy being worshipped as a god. When he protested that he was only a man, the natives fell on him and killed him.

Arthur E. Morgan

» First American Utopian Story. What was the first utopia or utopian story printed in America? And what was the first one written in America? The earliest I know of is Louis Sébastien Mercier's Memoirs of the Year Two Thousand Five

Hundred, published in England in 1772. This was republished in Philadelphia in 1795. Symzonia, by "Captain Adam Seaborn" (pseud.) was written in America, and published in New York in 1820.

Arthur E. Morgan

» Shanghai Gesture. Can anyone explain how the act of thumbing the nose came to be called the "Shanghai gesture"?

[John D. Williams, in his Introduction to John Colton's play, *The Shanghai Gesture* (N.Y., 1926), clearly describes the derisive motion, and adds:

When the world puts its heel on a derelict, when life is just a little bit too hard . . . he is wont to accept his condition . . . but he only accepts his fate after making the "Shanghai Gesture."]

» CIPHER OF MARY QUEEN OF SCOTS. Where (more accessibly than from the original letters, papers, and documents) can I find an account or description of the cipher or code used by Mary Queen of Scots in her intrigues and secret correspondence, especially in the Babington conspiracy?

Paul S. Clarkson

[The cipher-key used by Anthony Babington appears on p. 251 of Alan Gordon-Smith's *The Babington Plot* (London, 1936).]

» Bibliography of American Diaries. Any references to individual American diaries, journals, commonplace-books, notebooks, and similar writings, whether published or in manuscript form, will be welcome, for inclusion in a proposed bibliographical list of such material.

E.F. MacPike

[The following queries are relayed from the English Notes and Queries, by special exchange arrangement.]

» RESTRICTION OF FORTUNES IN THE UNITED STATES. Thomas Love Peacock, in his *Melincourt* (1817), wrote (XXIV):

I care not in what proportions property is divided (though I think there are certain limits which it ought never to pass, and approve the wisdom of the American laws in restricting the fortune of a private citizen to twenty thousand a year), provided the rich can be made to know that they are but the stewards of the poor.

Peacock's references are generally supported by footnotes giving their source. He has none here, but I suppose that the law is genuine and existed in 1817, the date of the first publication of *Melincourt*. Free American citizens can hardly have been pleased at the inquisition into their private affairs which the reference seems to imply, though the limit is generous enough. Who was responsible for passing this law and how long did it last? When did millionaires become a commonplace of American life?

T. C. C.

» Canada and America. Some people in the early decades of the

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nineteenth century believed that Canada would join the United States. Would anyone kindly give me references to this opinion from contemporary letters, newspapers, or other writings? Scott, writing to his brother Thomas about his settling in Canada, said (1817):

Should you remain in Canada, you must consider your family as settlers in that state, and as I cannot believe that it will remain very long separated from America, I should almost think this equal to depriving them of the advantages of British subjects. . . .

I should also be glad to know to what extent similar views were entertained and expressed in Canada.

L. L.

Answers

[References in parentheses are to volume and page of original query and of related answers.]

« Sherlock Holmes: Widower (1: 151). In response to the suggestion that Sherlock Holmes may have been a widower, the following observations may not be amiss.

First of all, it is to be remembered that all but three of the Holmes adventures (perhaps all but two) were chronicled by Dr. Watson, an arrant sentimentalist. If at any time the Doctor had had the faintest reason to suppose Holmes a widower rather than a bachelor, we should certainly have had some record of his determined effort to ascertain the facts, if not the facts themselves.

There is no whisper of such a suspicion in the Doctor's mind. He has been frequently quoted on the subject of Holmes's attitude toward women. For example, in A Scandal in Bohemia, he tells us that "all emotions, and that one particularly [i.e., love] were abhorrent to his [i.e., Holmes's] cold, precise, but admirably balanced mind"; and further that "as a lover he would have placed himself in a false position. He never spoke of the softer passions, save with a gibe and a sneer." Again, in The Dying Detective, the Doctor asserts: "He disliked and distrusted the sex, but he was always a chivalrous opponent." And in The Greek Interpreter, we are informed that Holmes's "aversion to women [was] typical of his unemotional character."

However, Miss Longfellow believes these Watsonian assertions to be insufficient proof of the detective's bachelorhood; and, legally, no doubt, she is right. Nor would proof lie in the circumstance that Holmes had to be persuaded that Colonel Hayter's establishment was a bachelor one, before he would consent to pay a visit, as revealed by Watson in *The Rei*gate Squire.

gate Squire.

It might h

It might be insisted that a man as untidy as Holmes in his personal habits—he kept his cigars in the coal scuttle, his tobacco in the toe-end of a Persian slipper, and his unanswered correspondence transfixed by a jackknife in the center of his wooden mantelpiece (vide The Musgrave Ritual)—could never have been a married man or he would

have learned that such things are not done in the home; but I can hear Miss Longfellow hoot at that argument. Nor probably would she accept as final the little conversation between Holmes and Watson early in The Adventure of Charles Augustus Milverton, when the detective revealed that for purposes of espionage he had engaged himself to Milverton's housemaid:

Holmes: "You would not call me a marrying man, Watson?" Watson: "No, indeed!"

We are nearer the mark, perhaps—we who believe in Sherlock Holmes's indoctrinated bachelorhood—when we cite the fathomer's own categorical assertion in *The Devil's Foot*:

I have never loved, Watson, but if I did, and if the woman I loved had met such an end, I might act even as our lawless lion-hunter has done.

But even there he may have been splitting hairs, since marriage notoriously may exist without love. So it is fortunate indeed that early in the saga—in the concluding pages of *The Sign of Four*—he told the lovelorn Watson, then about to commit matrimony, the reason he himself had never married. Sherlock Holmes said:

Love is an emotional thing, and whatever is emotional is opposed to that true cold reason which I place above all things. I should never marry myself, lest I bias my judgment.

Vincent Starrett

« Bone Cylinders (1:116). Small bone cylinders were used by the Indians for various purposes but never, as far as I know, as gauges or straighteners for arrow shafts. Some of them were purely ornamental, being long tubular beads worn in necklaces or strung together to form decorative breastplates, like those worn by the historic Plains Indians. Others were used by medicine men for sucking out diseases. The bone tube was placed against the seat of the pain, the medicine man sucked it, and then produced a small object of some sort which he said had caused the illness. The psychological effects on the patients were usually excellent.

Ralph Linton

« RAILROADS IN AMERICAN FICTION (1:15, 31). In The Empire City; or, New York By Night and Day, Its Aristocracy and Its Dollars, a paperback by George Lippard (1822–54), a train of cars is the scene of action for a large section of the book. The novel was written for serial publication during 1848 and 1849. The train is proceeding from Trenton, New Jersey, to New York and is wrecked near Princeton. One passage reads:

The steam-engine and a train of cars there is a wild beauty in the scene, as thundering and blazing, halfwrapped in its smoky pall, it comes crashing on Yes, with the hot coals burning at its iron heart, with the hot steam swelling every iron vein, it thunders along, hurled by its own mad

impulses, and woe to the weak—woe to the weak and helpless, who linger on its iron track!

This is a very different matter from Hawthorne!

R. B.

"WILLA CATHER AND THE LIFE OF MARY BAKER EDDY (1:184). The story of Willa Cather's connection with the Milmine *Life* of Mary Baker Eddy is to be found in an article by F. B. Adams, Jr. (*Colophon*, New Graphic Series, No. 3, pp. 89–100, September, 1939).

Briefly, the story is this: The manuscript of the *Life* was so badly written and arranged, and there was so much fuss about this, particularly after the first installment appeared in *McClure's Magazine* in January, 1907, that McClure gave Miss Cather the task of making the material as accurate and readable as possible. Mr. Adams states:

[Willa Cather] made her headquarters in Boston, and throughout the rest of the winter and spring she toured New England in sleigh, carriage and automobile, checking up on Miss Milmine's sources. It was something of a tour de force to get each instalment rechecked before the printers' dead-line. The extent of Willa Cather's revisions may be judged by comparing the first magazine instalment (pure Milmine) with the same material as it was revised for the publication in book form in 1909 by Doubleday, Page.

David Randall

« Philadelphia Lawyer (1:152, 175). The *Balance*, a journal of

1803, published the following early use of the phrase: "It would (to use a Yankee phrase) puzzle a dozen Philadelphia lawyers to unriddle the conduct of the Democrats."

« Ноку-року (1:103, 120, 138). The name, at least, of the hoky-poky (or hokey-pokey) man is still common on the streets of Philadelphia. In a photographic essay on Philadelphia in *Life* (June 24, 1940) there is a picture (p. 68) of such a man with the caption: "Hokeypokey, shaved ice doused with an artificial flavor true neither in color nor taste to natural counterpart, delights Philly children."

This is inaccurate, however. Real hokey-pokey was a kind of watery ice cream, not the common water ice introduced by Italian confectioners in most large eastern cities. I read last year that the Philadelphia Director of Public Health had finally banned all hokey-pokey vendors as unsanitary, but I doubt very much if this rule is completely enforced.

R. B.

« Comics Before 1925 (1:185). Clare Briggs's Oh, Man! was published by P. F. Volland Company, Chicago, in 1919. It contained "a breezy foreword by Franklin P. Adams." Some years later it was remaindered, and is now probably only available secondhand.

W. L. Werner

« Utopian Novel (1:9, 44). I have read by no means all of the utopistic fiction of the late nineteenth century. But even on the basis of only a few of them I would say that the book in question is probably one of the many "answers" to Bellamy's Looking Backward (1881), that sprang up like mushrooms in the nineties. The Boston locale strongly suggests a sequel (i.e., answer) to Bellamy rather than anything that preceded it.

All the items mentioned in the query are "conventional" in the sense that they are found in many books; but they are not ordinarily found together. To produce the \$5,000 a year (according to the common pattern), everyone works—at very light work. But everybody is happy. The "nobody is happy" aspect is usually found in utopistic satires in which everyone works at light, but deadeningly monotonous, tasks.

Perhaps by saying that it is "not Bellamy's book," B. P. L. means that it is "not Looking Backward." Bellamy's Equality (1897), however, fits every specification except "nobody is happy." In Equality every citizen has \$4,000 a year; people work, but work is like play—children operate machinery, etc.

J. O. Bailey

« I know of no utopia in which no one works. In a general way, I should guess that this belongs to the period 1890–1900 when Bellamy's Looking Backward was being attacked and defended. Bellamy's world was often charged with being too much regimented and too easy to live in. This, in addition to the fact that the setting was Boston, follows B. P. L.'s pattern.

It is difficult to identify any but the

most prominent American utopias. In a dissertation on *The Utopian Novel in America*, 1865–1900, I surveyed over a hundred. The period from 1888 (when Bellamy attracted interest to that form of writing) to 1900 was the heyday of the utopia in America. For the *South Atlantic Quarterly* (April, 1935) I wrote an article called "The Utopian Novel in America, 1888–1900," covering the most important books of the period.

Generally speaking, American utopias developed on two levels: the work of men like Bellamy and Howells, in which the appeal is largely intellectual; and the books of almost forgotten novelists like Ignatius Donnelly, Albert Chavannes, and Solomon Schindler, where reform is secondary to fantastic adventure. both types "science" plays a large part, but this influence would better be described as "magic," for the details are freely ignored; it has, however, a major common purpose-to reduce the hours of man's labor. often to two, three, or four hours a day. I know of no utopia in which there is no work at all. The book, then, is perhaps a satire on either Looking Backward or on the type of utopias that immediately followed it. Robert L. Shurter

« Unfrozen Parsnips (1:104, 191). Folk superstition has added to the belief in the poisonous nature of the parsnip. The notion, reported in the first century by Dioscorides, has been

handed down through the generations.

Long before the Christian Era na-

tives of the Mediterranean lands observed deer eating a scrawny annual weed, the wild parsnip. When the people found the leaves too unpalatable for use as greens, and the wiry root decidedly poisonous, the belief spread that deer ate the plant to inoculate themselves against poisonous snakebite. Soon the herb was planted in medicine gardens for use as a preventive.

John Gerard (1545–1612) stated in his *Herball* (1597):

It is reported, saith *Dioscorides*, that Deare are preserved from bitings of Serpents, by eateing of the herbe *Elaphoboscum*, or wilde Parsnep, whereupon the seed (of the garden Parsnep) is given with wine against the bitings and stingings of Serpents.

With unaccustomed nourishment afforded by cultivation the plant absorbed more food than it could assimilate, and the excess was sent to the taproot for storage. In this process of swelling and becoming more succulent the poison was diluted and in time became entirely ineffective. A new root vegetable had appeared; and the plant, with stored food to start it in the spring, became a biennial. That the parsnip once had been a thin, tough little root was easily forgotten; but never the fact that it had been poisonous. And to this day, many country people are wary of eating parsnips in the fall, before at least one good freeze-another folk belief, that freezing renders poison inert.

Vernon Quinn

« OLD CHURCH-SUPPER RECITATION (1:185). The language of the small boy can be found in Nixon Waterman's "The Second Table" (No. 38, in *One Hundred Choice Selections*. Philadelphia, 1904). It is a 28-line recitation—no mention of a "church supper," however—and ends with:

Boys don't use forks to eat with when they'd rather use a knife; Nor take such little bites as when they're eating with the rest, And so, for lots of things, I like the second table best.

Mrs. Henry D. Holmes

« Paul Bunyan and Modern Folk Heroes (1:6, 28, 44, 91, 140). The characters in the comics and animated cartoons appear to have only a limited and narrow place in the folk mind of the thirties and forties. I feel that they are symbols of relaxation and reading-and-seeing pleasure, a kind of modern fairy-tale mythology.

More broadly and more actively, the people have had quite a collection of "legendary heroes and villains" in recent years. Consider Joe Louis, the "Brown Bomber," as a representative of might and power to the oppressed Negro people. Consider Hitler as he appears in the folk mind of the Slavs, Jews, Norwegians, English, etc., and, possibly less vividly, Americans. This kind of illustration could be multiplied endlessly.

Here is an example of the process at work: I was in a bar on lower Second Avenue, and two drunks were challenging each other to combat, to "come outside and fight." There was snow outside. And one drunk finally said, "Think I'm a Russian? Only Russians can fight in the snow." I think this illustrates how the terrific forces at work in our time, the forces that carry in their stream such abstractions as Democracy, Courage, War, etc., are being translated by the folk mind into legend.

Benjamin Appel

« Order of the Silver Cross (1: 153). The silver cross was the emblem of the society called "The King's Daughters." The Silver Cross, a monthly, was its official organ; and silver Maltese crosses were worn as pins by its members. It was a Christian society devoted to good works—ours made garments for the poor. It flourished about 1892, perhaps later.

« Mayflower (1:151, 171, 188). Near Boston the little white saxifrage has been regarded as the Mayflower. The "Spring beauty," mentioned by one of your correspondents, is in some regions the earliest spring flower. My own (which happens to have come from Maryland) is a dainty pinkish blossom much like the anemone and grows in my wild garden.

Lillian F. Carr

« Jewish Speech in British Fiction (1:73, 135, 158). An illustration of H. H.'s point may be found in R. Austin Freeman's story, "Percival Bland's Proxy," printed in the Ellery Queen Mystery Magazine

(vol. 3, pp. 7–8, 1942). I can cite no other instances although the lisping Jew is easily encountered. Could this represent a phase or fashion of dialect in somewhat the same way that Sam Weller's represents a phase of Cockney? Is it, that is to say, significant that the story is set in a day of four-wheelers and hansom cabs?

James Sandoe

« Horses on the Stage (1:54, 108, 121). Perhaps it would not be amiss to mention the handsome black charger that one used to see in the Passion Play at Oberammergau. It was ridden by the centurion who directed the proceedings at the Crucifixion; and the rider, as I remember, was its actual owner—which of course may have accounted for the excellence of its performance.

Moreover, the various "spectacles," such as the (peacetime) Aldershot Military Tattoo, present wonderful examples of the concerted performance of trained military horses. And the melodrama called "The Whip," which opened at the Drury Lane, and then toured, took its name from the racehorse about which the play was written.

H. M. Holmes

. m. 1101mes London

Complete index to Volume I is in preparation and will be mailed to subscribers April 15.

"Legitimate" questions which are not published will, if accompanied by a self-addressed stamped envelope, be given as much attention as possible.



AMERICAN NOTES & QUERIES

A Journal for the Curious

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American Notes & Queries

A Journal for the Curious

EDITORS

Walter Pilkington and B. Alsterlund

Notes

The Falley Musket: A Chapter in Early American Firearms (III)

RICHARD FALLEY was, obviously, much encouraged by his success in the arms industry. Some records, indeed, go so far as to say that he was at one time put in complete charge of the Springfield Armory. But evidence does not seem to bear this out: in fact it is even more likely that he was never directly associated with it in any capacity.

Glass, at this period, was made almost exclusively in England, and brought here at great expense. Falley, in partnership with Jeremiah Mosely, set up a glass factory on the banks of the Westfield River and hired English blowers. But the project was a failure. One explanation of the difficulties involved states that almost every time a quantity of glass was nearing completion an explosion occurred. All this, at first, was considered purely accidental; but it was afterward discovered to have been the

mischief of saboteurs who had been charged to withhold their secrets from American manufacturers. This same account holds that the enterprise was referred to by townspeople as "Falley's Folly."

There are scores of legends surrounding the old Falley house on the side of Mount Tekoa. The region has long been famous for rattlesnakes, and in the summer none but the most daring, they say, climb to the top of the mountain. The Falleys, one morning, built a fire in an oven that had been long unused. In a few minutes came a hissing and a rattling. Then out onto the floor flopped a huge rattlesnake, then more rattlesnakes, and then adders. When the men had disposed of the snakes they poked back into the oven and found a loose brick and behind it a snake den. It is on this same mountain, too, that a gang of counterfeiters afterward made their cave. The spot is still a landmark.

None of Falley's children remained long in the Westfield region. A son, Daniel, however, in partnership with one Jesse Farnham, kept a country store for a while near Blandford. And it gave to that section the name "Falley's Cross Roads." This same son settled eventually in New York State, and fell heir to a large share of the river commerce at Oswego Falls (now Fulton). The Falley Seminary at Fulton, which began in the session room of the Presbyterian Church on South Second Street was named after Daniel's son, George F. Falley, and his wife. It declined after 1869 and was closed in the fall of 1883.

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Falley's second daughter, Margaret, was married to William Cleveland, a silversmith, watchmaker, and a deacon in the Church of Norwich, Connecticut; their youngest son, William, was the father of Grover Cleveland.

Falley was a man of large frame and great strength and the ordinary rigors of Colonial life that were said to have been the cause of the early death of his father and mother appear to have only heightened his endurance. The ledgers of William and James Sackett and of Moses and Aaron Phelps make no secret of the fact that the Falleys kept a good larder. "Rye Butter eggs Beens Dried apples tobacker [many entries and in large quantities] potatoes turnip Beef Hops Corn Cider " are only a few of the "Debtor" entries in the accounts with Richard Falley. They appear sometimes to have run on for as long as five years before they were duly "Reckend and Ballanced. "

At the time of his death, September 3, 1808, Falley was sixty-eight. He was buried beside his father and mother in the Mechanic Cemetery (Westfield). There is no want of evidence that Falley was a master craftsman and a soldier of courage. And there is every indication that he was deeply admired as a patriot and a gentleman. That the writers of early New England history have almost completely overlooked him is probably most easily accounted for by the simple fact that he was a maker of muskets, a fighter of wars, and not a writer of words.

Harold T. Dougherty

The Original Crew List of the Acushnet

MELVILLE critics and biographers, as well as whaling historians, have rightfully given the crew of the "Acushnet"—on which Melville sailed—a considerable amount of attention. But one phase of this point has not, I think, been recorded.

A page from the New Bedford Customs House record (less than a foot square) is framed and hanging in a dark corner of the New Bedford Whaling Museum. It contains the original crew list of the "Acushnet," and among the signatures is Melville's.

Clifford W. Ashley

A"Schorle-morle" to Colonel Cody

▲FTER 1066, the Norman con-**A** querors gradually became absorbed in the conquered people. Their descendants are now as English as the Angles, if not more so. Goebbels will have it that the Normans were Nordic Nazis originally, and have remained so. But we still regard Rouen as a French city, and doubt if, in the eleventh century, its inhabitants were considered more Nordic or more Nazi than the Saxons. Our language was enriched by the invasion, and has continued to accept contributions from many sources since that time. Our military dialect has recently taken blitzkrieg from the Germans, and such words as Nazi (not to be confused with nasty) and Führer (not to be misunderstood as furor) have come into our political jargon. But we are not the only ones who borrow and

naturalize foreign words. Perhaps the German Armee and Korps are hardly at home in that language; the French made a greater change when they captured Beiwacht and turned it into bivouac.

Two interesting words, however, have been thoroughly absorbed into the local dialects of two European communities-one German and one French. In the small town of Rothenburg-ob-der-Tauber, the inhabitants used to drink, and perhaps still do, an apéritif consisting of Tauberwein diluted with a sparkling water, which was known as Schorle-morle. The origin of this term was explained years ago by the Pfarre of the town. It dates back to the Franco-Prussian War of 1870, when the French officers, passing through the town as prisoners, would lace the (to them) strong wine with water, and, as they raised their glasses, would give what the pastor described as a "characteristic French toast"—"Toujours l'amour." peasants, who crowded around to watch the prisoners, would do their best to echo it, and would say to each other, "They are drinking their Schorle-morle," as if that were the beverage. The name stuck in that locality, and appeared on the Weinkarten of the hotels. If it did not spread, it was perhaps because the officers had other toasts—or other peasants keener ears.

In Lyons—and only there—the trailers of the tramcars are called buffalo. While the dictionaries credit the word with an impressive lineage (Greek, Latin, French, Portuguese, etc.), the Lyonnais feel the word pe-

culiarly American, for it was applied to the trailers when they were introduced to accommodate the crowds who flocked to Buffalo Bill's Wild West Show, the first time it visited Lyons. It comes, then, from Colonel Cody's nickname, not from the bison, and furnishes another example of a word which has maintained itself in one locality—going back to a definite event in the history of the community. Common as it still is in Lyons, there is no reason why it should have spread, as we may presume that the other French towns which have tram-trailers have used the regular word for such cars.

Robert Withington

Queríes

TOWARD THE WHOLE EVIDENCE ON MELVILLE AS A LECTURER. Several accounts of the lectures which Melville delivered about the country, from 1857 to 1860, have been reprinted from contemporary newspapers. They begin with the two reports from the Boston Journal (December 3, 1857, and January 31, 1859) reproduced by Raymond M. Weaver in Herman Melville: Mariner and Mystic (N.Y., 1921). They include the recent account, in American Literature (January, 1942), of a lecture at Lawrence, Massachusetts, turned up in the Lawrence Courier (November 25, 1857) by Frank V. Lloyd, Jr. To these may be added I. H. Birss's article on a lecture at Cambridge, Massachusetts, in 1860 (New England Quarterly, DeMay 1942 $A\cdot N\cdot \mathcal{E}\cdot Q$

cember, 1934); Willard Thorp's citation from the New York Daily Tribune of February 8, 1859 (Herman Melville, Representative Selections. N.Y., 1938, pp. 435–6); and Merrell R. Davis' article on "Melville's Midwestern Lecture Tour, 1859" (Philological Quarterly, January, 1941).

These various accounts would seem to cover a relatively minor matter as thoroughly as need be, but there are highly evocative touches in each of them-touches that evoke a curiously complex image of Melville in his later thirties, and bear revealingly on his uneasy relations with his fellow-Americans of the time-and, since Melville remains, after all, one of our Titans, no contemporary light on him, however dim, is wholly without interest. One wonders whether other accounts of his lecturing, therefore, would fill out still further the rather uncomfortable picture. Davis speaks of the lecture in Chicago on February 24, 1859, as "Melville's first lecture in the Midwest"; but according to Weaver, Melville had lectured at Cleveland on January 10, 1858, and at Cincinnati at some later date in the same month.

What reports of these lectures may still be sleeping in the obscurity of contemporary newspapers? And how did Melville strike his audiences at New Haven on December 30, 1857, at Auburn and Ithaca on January 5 and 7, 1858, and at Rochester on February 23? The whole evidence may as well be gathered in, now that so much has been brought to light.

Newton Arvin

» ALLEN'S AS A MAN THINKETH. In the usual reference books I can find no allusion to the little classic As A Man Thinketh, by James Allen (1864-1912). Sometimes this title is ascribed to James Lane Allen (1849-1925), but it is not included in the checklists. When was the first edition of this book published, and by whom? Was there a prior appearance in a periodical? Has it ever been issued as a fine press book?

John H. Birss

EMILY Ross of Baltimore. Can any of your readers familiar with Baltimore lore give me information on "The Song of Emily Ross"? The subject of the song was an old lady who dwelt in Perry Street (the alley just south of the Friendly Inn, 309 South Sharp Street). She was a sort of Santa Claus to all the Negroes in that section of town. Her charity was strangely rewarded. Three (the appropriate ballad number!) Negroes killed her, cut up the body, put it in a basket, and sold it to the university for dissection. That is the legend, reported to me by a policeman with literary leanings. But he did not know the words of the song. The three "heroes" who committed this fiendish murder were Perry, Hawkins, and Ross.

John B. Edwards

» Fortuné Ricard. Who was Fortuné Ricard (Charles Joseph Mathon de la Cour, 1738–1793), a French philanthropist who, at his death, left his wealth to be used for public betterment? He is supposed to have inspired Stephen Girard's will, nearly

two decades later. Can anyone tell me where an account of Ricard is to be found, or for what his money was bequeathed?

Harry Emerson Wildes

[Benjamin Franklin was, of course, indebted to Mathon de la Cour for the codicil which made his will famous (see Carl Van Doren's Benjamin Franklin, p. 763).]

SILVER AND GOLD IN OFFICERS' IN-SIGNIA. There is a "romantic" explanation of the symbolism of the gold and silver insignia worn by officers of the United States Army in Col. James A. Moss's Origin and Significance of Military Customs (1917). It is said to symbolize progress from the fence (bars); to the top of the oak (gold); to the tip of the tall (silver) poplar; and finally to the stars. And Arthur E. Du Bois, in the Quartermaster Review, July-August, 1940, presents a brief outline of the development of this insignia from 1780 to the present time; but he is not concerned with the question of symbolism.

Were practical (economic) considerations involved? Were the choices merely arbitrary? Or are there historical records to show that this so-called "romantic" interpretation was actually in the minds of the designers?

Florence S. Hellman

» Papoose's Cradle. Hodge's Handbook of American Indians calls the basket in which a papoose is carried on his mother's back a "cradle." Are there also other names for it?

R. D. C.

» German the National Language? I be the Congress ever consider making German the national language? I have heard this question asked in Wisconsin, Texas, and Pennsylvania—the rumor is widespread. The only direct statement I remember hearing is that the adoption of the German type face Fraktur was at one time seriously considered. I do not, however, recall the authority for this.

Mencken (The American Language, p. 79) cites two stories of which this may be another version. He states that William Gifford is the authority for the story that certain members of the Congress, just after the Revolution, proposed substituting Hebrew for English; and that Charles Astor Bristed makes the proposed tongue Greek.

Ralph Hagedorn

» Big Brud' Sylves'. Many years ago I read a little poem in the form of a soliloquy by an Italian child. The verses all ended with the words: "Big Brud' Sylves'." Can anyone tell me where a copy may be found?

E. L.

» Mary Dean. I would like information on Mary Dean, author of an article "Hoosiers at Home" (*Lippincott's Magazine*, April, 1879, pp. 441-4).

F, S, H

» "NINE" MAGIC IN STEPS. Is there any special significance in the number "9" as applied to steps? Ever since the appearance of the late John Buchan's intriguing title, *The Thirty-nine Steps*, I have been noticing the num-

ber of steps in various stairways. Often the series ends in nine. I climb nineteen steps every morning to board a suburban train; and there are twentynine at the other end of my journey. All this would seem to be more than a coincidence. Is it a tradition among stair builders?

George Steele Seymour

THE RED LIGHT AND THE THEATER. At the national theaters in Copenhagen and in Oslo (since 1912) a red light is used to indicate that the house is sold out. I have been told that the same symbol is employed in Hamburg and in other German cities. There is a reference to this usage in Hans Christian Andersen's "adventure" "Ugedagene." People familiar with the Copenhagen theater and its traditions seem to know nothing of the origin of this custom. They doubt, however, whether it could have been used prior to the middle of the nineteenth century.

Has the red light ever been used in this manner in English or American theaters? What other symbols (not signs) are used for this purpose?

Lawrence Thompson

» Harriet Boomer Barber. I would like information about an obscure but not unskillful novelist, Harriet Boomer Barber (of Philadelphia?), who wrote under the name "Faith Templeton." She published a novel in 1880 called Wrecked, But Not Lost; and in 1888 wrote a "sequel" to John Hay's Bread-winners (N.Y., 1884) with the title Drafted In.

Louis S. Friedland

[The following queries are relayed from the English Notes and Queries, by special arrangement.]

» A Phrase from General Sherman. I have heard ascribed to General Sherman the phrase about "leaving the civil population nothing but their eyes to weep with." I find it in neither his dispatches nor his memoirs. Has some reader the exact reference?

O.D.

» CORRUPTION AND THE LITERARY ART. Many years ago—I think before the last war—I read in a literary article a statement to this effect: that American (and Canadian?) literature is superficial and immature because America and Canada are not sufficiently corrupt. There was, I think, some little expansion of the idea. Does someone recall this piece?

N.

Answers

[References in parentheses are to volume and page of original query and of related answers.]

« Bogus, Etc. (1:83, 99, 138, 171). Though Chaucer, Wyat, Herrick, and Milton do not use "bug" in their poetical works, the word occurs with some frequency elsewhere. In the passages that have come to my attention (most of them not otherwise recorded), "bug" never refers to an insect. It is tempting to believe that the earliest meaning of "bug" was goblin or bogyman, or at least some supernatural creature of terrifying aspect. Thus in Nicholas Udall's translation

of Erasmus' Apophthegmes (1st ed. 1542) is the phrase (1877 ed., p. 124) "The terrours of bugges, and sprites, or goblins." About 1585 Thomas Kyd used the word in this sense in The Spanish Tragedy (IV v 28) "Where none but furies, bugs, and tortures dwell." And the author of Arden of Feversham (Quarto 1, 1592; III ii 18–19) supplies us the lines, "Nay, then lets go sleepe, when buges and feares / Shall kill our courages with their fancies worke." John Wilbye (English Madrigals, 1598) writes, "No, no, these are but bugs to breed amazing."

The last quotation is not unlike two passages in Spenser's *Faerie Queene* (1590). In II, Canto III, 20 are the lines:

Each trembling leafe, and whistling wind they heare,

As ghastly bug their haire on end does reare.

This passage deserves brief comment. It has a close counterpart in *II Tamburlaine* 1331 (ca. 1588; see lines 3650–51 in Brooke's one-volume edition):

How now ye pety kings, loe, here are Bugges

Wil make the haire stand vpright on your heads.

In view of the fact that Marlowe echoed several passages of the as yet unpublished Faerie Queene in II Tamburlaine, I think it possible that this is another case of imitation, but poets have from ancient times remarked the effect of fear on human locks, and Marlowe may be simply following classical or folk tradition. In any case, before the appearance of

the second edition of Spenser's poem, the passage had been altered, and in lieu of "their haire on end does reare," we read, "does greatly them affeare." The second quotation from Spenser (F.Q., II, Canto XII, 25) suggests that "bug" came to mean "bugaboo" and that it was frequently used in the nursery:

For all, that here on earth we dreadfull hold,

Be but as bugs to fearen babes withall,

Compared to the creatures in the seas intrall.

This passage bears close resemblance to a couplet in Thomas Churchyard's *The Worthines of Wales* (1587):

A kynd of sound, that makes a hurling noyse,

To feare young babes, with brute of bugges and toyes.

Two puzzling lines occur in "The lamentacion of a Gentilwoman" by William Gruffith, Gent., in *A gorgious Gallery of gallant Inventions* (1578; see p. 120, ll. 16–17 in Rollins' edition):

That dare I not? for feare of flying fame,

And eke I feare least byting bugs will barke.

Perhaps the bugs bite and bark only because the author is affecting the letter.

In three other passages, "bug" refers merely to human beings or to adverse circumstances: *Selimus* (Quarto 1, 1594; 2418–19), "He brings with him that great Ægyptian bug, / Strong Tonombey"; Chapman's *Gen*-

tleman Usher (1606), V i 53, "The bug, the Duke, comes straight"; and Beaumont and Fletcher's *Philaster* (ca. 1610), I i 231-37:

were Pharamond
As truly valiant as I feel him cold,
And ring'd amongst the choicest of
his friends

. . . . spite of all these bugs, You should hear further from me.

The use of "bug" to mean scare-crow is illustrated or at least suggested twice in *Gentleman Usher*, quoted above. At line 160 (II i) there is a stage direction, "Enter Lasso, with Sylvanus and a Nymph, a man Bug, and a woman." Chapman's intention is in part indicated by lines 288–91 of the same scene:

And after them, to conclude all The purlieu of our pastoral, A female bug, and eke her friend, Shall only come and sing, and end.

These two bugs participate in a sort of antimasque with a Broom-man and a Broom-wench, and a Rush-man and a Rush-wench. Since their dialogue is concerned with their costumes, particularly their hair, it is entirely possible that these bugs were not considered supernatural figures.

Chapman, however, knew other meanings of the word "bug," for in Gentleman Usher (II i 319) a character says sharply: "No more of that, sweet friend; those are bugs' words." I have seen the compound "bugwords" elsewhere but cannot now find the reference. Another compound, "bug-bear," occurs in Selimus (Quarto 1, 1594), ll. 335-37:

And these religious observations, Onely bug-beares to keep the world in feare,

And make men quietly a yoake to beare.

The five quotations from Shakespeare, in the December, 1941 issue of AN&Q, p. 138, are much like those given above. I question whether "bug" in The Taming of the Shrew (I ii 211) refers to masks, and I feel reasonably sure that there is no reference to scarecrows in Cymbeline (V iii 51), where "the mortal bugs o' the field" are simply the soldiers who by their slaughter of the enemy seem rather supernatural than human beings. To these others should be added this mention in Troilus and Cressida (IV ii 34), "Would he not, a naughty man, let it sleepe? a bugbear take him."

J. G. M.

« Shanghai Gesture (2:10). Chinese students have told me that many Whites of the lowest classes have, in the past, drifted to Shanghai. There they communicated with the lowest class of Chinese by gestures. There are many Shanghai gestures, but the one of the greatest vulgarity is the Shanghai Gesture par excellence. This is not of Chinese origin, but is a European importation.

Hermann S. Ficke

« P-slip (2:9). "P" in this expression is a size designation, and "P-slip" is an abbreviation for "Post-card-size slip." P-slips (3" x 5") are the size of an old-fashioned post card. Until fairly recently such government post

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cards were sold at post offices. Libraries used them because they were the size of the standard catalog card, and fitted their filing cases.

The letter "L" was also used as a size designation. "L-size" or letter-size paper (8" x 10"), once common for business correspondence, yielded to the present standard $(8\frac{1}{2}" \times 11")$. "L-size" paper fitted the old-fashioned "square" envelope in only two foldings. It is now used for social stationery, and by some libraries (which probably adopted it long ago). It is common in England for both business and social purposes. The change in America came, presumably, with a change in the size of the large sheets from which commercial paper is cut. Helen Grant Cushing

THE ANGLO-SAXON TRADITION (1: 181). The "attempt to purge English of its non-Teutonic vocabulary" will always face the difficulty of having either to coin fresh words out of old roots to replace the borrowed words' sense and substance, or of reviving words so old that all sense of their meaning has been quite lost; to say nothing of the problems presented by words which have been adopted at such a distant time that they are now "native" to all intents and purposes. Barnes was no more successful than others in making a complete exclusion of non-Teutonic elements. For example, in his "wordstrain," the strain comes not from AS streon, but from Old French estreindre, from Latin stringere. Likewise his "jinny" for machine is a relic of the common medieval word engine, meaning a contrivance, and comes from Latin ingenium. Cf. the cotton gin; the spinning jenny; and engine.

S. P. B.

« Poe's Obscure Contemporaries (1:166). "Colonel" John Stephenson DuSolle was the editor and, during most of the period, proprietor of the Philadelphia Spirit of the Times in the 1840's. He appears to have come to Philadelphia from southern journalism, for several items indicate his familiarity with editors in Vicksburg, Baltimore, etc. The earliest edition of his Spirit that I have seen is dated June 23, 1838 (Vol. I, No. 13); but there may have been an earlier weekly edition. When he left the city in December, 1849, it was stated (in print) that he had been there, editing his paper, for fourteen years.

DuSolle's Spirit was one of the freest and liveliest of all the penny papers of that period; his heroes were James Gordon Bennett of the New York Herald and William Leggett, the ex-sailor who preceded Bryant on the New York Post. He adopted the sensational journalistic methods of Bennett, and is said to have been the first Philadelphian to print illustrations of murders, fires, etc. (in the form of crude "on the spot" woodcuts). It is also believed that Spirit newsboys were the first to shout papers for sale on Chestnut Street. Du-Solle's slogan in 1842 was "Democratic and Fearless; Devoted to no Clique and Fearing no Master." For a time he claimed the largest Democratic circulation in Pennsylvania. Like Leggett he was a violent Locofoco, and attacked banks, the rich merchants, and railroad magnates of the period. At one time, when banks were failing all over Pennsylvania, he headed a sensational report "LET THEM BREAK! LET THEM BREAK!/ Two more of our rotten City institutions closed yesterday."

DuSolle participated in every kind of freak fad of the day, to get publicity. He appeared on a public stage in 1841 and was mesmerized. He seems to have been among the earliest to print social chit-chat, and insisted on attending all fancy-dress balls himself to report them. He was also his own dramatic critic. He evidently knew Poe, and treated him in a rather fatherly way. The "Pindaric" poetry which Poe professed to admire in his chapter on DuSolle in "Autography" frequently appeared on the first page of the Spirit. A typical example:

HOW ELOQUENT IS TIME

How eloquent is Time! No idle word

His solemn transit needeth to betray!

The falling leaflet by the winds entwined,

(All shrivelled in its prime) Is not a fitter image of decay

Than is of Time's inexorable course

The token human sufferings enforce....

DuSolle defended "Autography" against various editorial attacks, one of which (in the Boston *Times*) had referred to Poe as an "afflicted genius" and had taken DuSolle to task for

his expressed sympathies. DuSolle's (characteristic) tirade in the *Spirit* (January 10, 1842) hits a peak with this paragraph:

Now Mr. Poe is well known and appreciated. At all events he is no anonymous and skulking defamer. The editor of the "Boston Times"! Who, in the name of Beelzebub, is the editor of the "Boston Times"? Who, of what even, is the "Boston Times"?—and of what possible consequence to any living being can be the opinion of the "Boston Times"—

For the first few months of 1842 DuSolle had working for him the 19-year-old George Lippard, another acquaintance of Poe, who became well known as a crusading novelist in the 1840's. These high-spirited journalists soon quarreled, over pay, probably, and Lippard satirized DuSolle unmercifully in his novel The Quaker City; or, The Monks of Monk Hall (1844). He described him as "Buzby Poodle, editor of the Daily Black Mail," and suggested that he had been "Nursed from infancy in the purlieus of the dance-house; an associate of the ruffian and courtesan from his earliest childhood." DuSolle in turn attacked Lippard's book as obscene, and Lippard as a "licentious young puppy." But this was just newspaper sport, for the two later became friendly again, and puffed each other to the skies.

DuSolle's Spirit began to go downhill after the celebrated anti-Catholic riots of the summer of 1844. DuSolle, a Catholic, had a vehement sympathy for those of his faith who were persecuted; and his paper's circulation fell. He went to Europe in 1845 and wrote a series of letters afterward printed in pamphlet form.

In December, 1849, he moved to New York to become editor of Mordecai Noah's Sunday Times and Weekly Messenger, and, over the signature "Knickerbocker," covered New York life for the Philadelphia Sunday Dispatch. It is said that he later became secretary to P. T. Barnum. He would have been ideal for the job, and during the years he was running the Spirit, he gave Barnum columns of free publicity.

Roger Butterfield

[Joseph Jackson's Literary Landmarks of Philadelphia (1939) gives DuSolle's dates as 1811–1876, and states that he died at Jersey City, New Jersey.]

« Thomas G. Spear was hardly more than a minor poet, if that. He wrote a long poem called "The Wanderer" (1836?) when he was a young man working in a dry goods store in Philadelphia. He appears to have been at this same kind of job as late as 1839, but five years afterward he was operating a printing office as well. In 1849 he had his own dry goods store in Market Street, but the year following his print shop was housed in the building occupied by Godey's Lady's Book. He disappears from the city Directory after 1856.

Mr. Mabbott's "about 1855?" for the date of Catharine Harbeson Waterman Esling's death looks reasonable. She was married in 1840 to Captain Nicholas Esling, who at that time was Harbor Master of Philadelphia and later went off to sea again. Mrs. Esling's name does not appear in the Directory after 1855.

Mr. Mabbott may well be aware of the several errors into which Don Seitz fell in his issue of A Chapter on Autography. Two of the more surprising ones concern Dr. J. K. Mitchell, who was born not in England but in Shepherdstown, Virginia (now West Virginia); and the authorship of the poem, "Beautiful Snow," actually written by J. W. Watson (and wrongly credited to Mrs. Sigourney).

Joseph Jackson

"Buggers, Boogers, and Bugs (1: 85, 125, 136, 157, 173, 184). "Bug" is now a common term for the Army's "jeep" or 2,200-lb. midget combat car (see Time, November 3, 1941). It is described as a "stubby, bouncy crossbreed between the halfton command car and the motor tricycle as ugly as a bull pup." If it turns over, "it is a simple matter for a few soldiers to set it right side up again." The Army is now using some 2,500 of them.

George Seldes

« I have been told that when complicated machinery, like a battleship, has been completed, it is given extensive trial, as the phrase goes, "to get the bugs out of it."

Louis I. Bredvold

« THE OLD WOMAN WHO LIVED IN A SHOE: FABLE (1:168). Katherine Elwes Thomas, in *The Real Person*- May 1942 $A \cdot N \cdot \mathcal{E} \cdot Q$

ages of Mother Goose (Boston, 1930, p. 26) writes this about the nursery rhyme:

This jingle, while amusingly applicable to good Mrs. Goose in the discharge of her disciplinary duties following her marriage to a Boston widower with sixteen children, holds the far older significance of a broadside smiling at certain doings in Merrie England where Parliament as "the old woman" who (geographically) "lived in a shoe" gave her many children "upon whom the sun never sets" a bitter cup of broth in the person of James VI of Scotland and I of England for their king. "Without any bread," in very truth, for the cordially disliked monarch was not even of English birth or breeding. Thus it was that Parliament, having "whipped them all soundly," now "put them to bed" to sleep over the matter and digest it as best they might.

This is, of course, only a part of the answer.

V. L. E.

« Utopian Novel (1:9, 44; 2:13). After the publication of Looking Backward numerous books and articles appeared with the object of discrediting Bellamy's ideas. Most of these were trivial and did no more than disclose prejudiced and inelastic minds. A few intelligent and penetrating criticisms appeared.

Among stories written in opposition to Looking Backward and in the form of a continuation of it are the following (most of which have Boston for their setting): Dodd, Anna B. The Republic of the Future; or Socialism a Reality. New York: Cassell and Co., 1887. Letters (from "New York Socialist City") intended to show the fallacies of socialism. A book of small importance.

Vinton, Arthur Dudley. Looking Further Backward. Albany, N.Y.: Albany Book Co., 1890. Presumably a continuation of Looking Backward, suggesting that Bellamy's prosperity made America soft; that most of our country was overrun by hardy Mongolians; that there still remained a stronghold of democracy in northern Canada, etc.

Wilbrandt, Conrad. Mr. East's Experiences in Mr. Bellamy's World. New York: Harper, 1891 (translated from the German by Mary J. Safford). Supposedly a continuation of Looking Backward, an explanation of how graft, selfishness, and deceit spoiled Bellamy's system. Looks back to the happy age of capitalism.

Michaelis, Richard C. A Sequel to Looking Backward; or "Looking Further Forward." London: W. Reeves, 189[2]. In story form, after the manner of Looking Backward. Perhaps the ablest and most penetrating destructive criticism of Looking Backward that has been written.

Roberts, J. W. Looking Within: The Misleading Tendencies of "Looking Backward" Made Manifest. New York: A. S. Barnes and Co., 1893. The tale of how people tired of Bellamy's world and regained happiness by going back to the good old days of capitalism.

Arthur E. Morgan

« RARE BOOKS AND VALUABLE EDITIONS (1:74). Lord Chesterfield, in a long letter to his son, dated March 19, 1750, introduced the following paragraph:

Buy good books and read them; the best books are the commonest, and the last editions are always the best, if the editors are not blockheads; for they may profit from the former. But take care not to understand editions and title pages too well. It always smells of pedantry, and not always of learning. Beware of the *Bibliomanie*.

J.P. de C.

[From Notes and Queries, March 21, 1942, p. 166.]

« The Archbishop of York (Dr. William Temple), in the Presidential address delivered to the Library Association at its Annual Conference at Scarborough on June 1, 1937, mentioned the fact that he had "no trace of interest in first editions," that "later ones, if brought out under the author's directions are more likely to give an accurate presentation of his thought."

A. Cecil Piper Richmond, Surrey

[From Notes and Queries, February 14, 1942, p. 97.]

« The Doughnur (1:119, 141). Miss Eva Gleason's second explanation of the "hole in the doughnut" quoted on page 141 is most unlikely, in my opinion. In the first place, the Wampanoags were friendly Indians. They had no occasion to attack the settlers of either Plymouth or Boston

until about half a century after the settlement, when some of them were in King Philip's War. At that time, however, they were using firearms, and not the bow and arrow. Moreover, if the settlers made fried cakes, which is doubtful, they probably learned the custom in Holland, where the olykoek or cruller was already being made, as in New Amsterdam.

L.L.

- « In spite of the National Dunking Association, the definitions given, and "two lately publicized versions of the origin of the hole," certain stubborn facts contradict a widely held fallacy. An investigation covering a quarter of a century reveals:
- rately named because it was made of dough (not batter) and was in the shape of a nut. That is, it was spherical and it was made of raised dough. That real doughnut is not so popular now as another sort of cake; but "raised doughnuts" were at one time considered real luxuries.
- 2. The cake that is not made of raised dough, and has the shape of a ring, is not a doughnut at all but a *fried cake*. And so it was accurately called in the rural districts fifty years ago.
- 3. Crullers are made of the same material as fried cakes, but are twisted, not made in the form of rings. Hence the name (see Webster).

Since genuine, or raised, doughnuts are almost obsolete, the fried cake has not only replaced them but usurped their name. It appears too late to do anything about it; I gave up the attempt, many years ago.

Ted Robinson

« Crossing the Line (1:11, 62). Presumably Mr. Lydenberg is interested mainly in early records. But perhaps there is some merit in reporting that residents of New Zealand are frequently baptised in ceremonies on the main passenger routes to England. The tradition, moreover, is fairly strong, I think, in the British Navy. C. W. Collins

Canterbury University College Christchurch, New Zealand

"Wolfe's Face of the War" is a short imaginative piece in *From Death to Morning* (N.Y., 1935). It covers "four moments from the face of the war" in the "[H]eat-brutal August the year the war ended."

Francis Hayes

« Shiveree or Charivari (1:104, 135). The custom of "shivereeing" was evidently prevalent in upper New York State in the seventies, since E. P. Roe (Rev. Edward Payson Roe) incorporated one such episode into one of his better novels, He Fell in Love With His Wife. The serenaders had designed their visit as an insult to Holcroft's wife; and Holcroft, the hero, sailed into them with a whip. This scene probably appeared in the stage version of the story. The custom was also familiar to Finley Peter Dunne in Chicago in the nineties. (See Elmer Ellis' Mr. Dooley's America, New York, 1941.) Earle F. Walbridge

I think the word and probably the custom originated, so far as this country is concerned, in New Orleans, and traveled to the Middle West by way of river traffic on the Mississippi and Ohio. In George W. Cable's story, "Jean-ah Poquelin" (Scribner's Monthly, vol. 10, 1875, p. 91), a company of French Creoles "in the first decade of the present century" set out to serenade old Poquelin in this fashion. When they learned that he was very ill, they proceeded to "charivari" Madame Schneider, "the old Dutchwoman who married her stepdaughter's sweetheart," until they had collected a sum of money for the Charity Hospital.

Edward Eggleston, in his Indiana novel Roxy (N.Y., 1878) mentions a threat to "shiveree" Adams, the old village shoemaker, who had married an elderly milliner. He describes "shiveree" as "the usage by which widowers, and old maids, and all whose weddings are eccentric, are serenaded with skillet lids, and 'dumb-bulls,' [sic] and 'horse-fiddles,' and bells, and tin pans. . . . " (p. 212).

L. Lamprey

"Legitimate" questions which are not published will, if accompanied by a self-addressed stamped envelope, be given as much attention as possible.

In submitting answers readers are reminded to identify the query (by date, page, and item head) to which they are replying.

Contributors may, if they prefer, use initials rather than signatures.

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AMERICAN NOTES & QUERIES

A Journal for the Curious

JUNE, 1942

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American Notes & Queries

A Journal for the Curious

EDITORS

Walter Pilkington and B. Alsterlund

FLORENCE HAYLLAR, editor of *Notes and Queries* for thirty years, died in London on April 1, at the age of seventy-three. She was offered the editorship (in 1912) "on a moment's notice" by J. E. Frances. From that time until her death she carried full responsibility, and had no assistant nor clerical help.

The *Times* referred to her as a "natural scholar," credited her with a wide range of interests, and added that "when she wrote herself it was in a style of quiet mastery."

Notes

The Three Nephites: A Disappearing Legend

JOSEPH JACOBS once said that folklore has a versatility that enables it to "deal with the most trivial of children's rhymes, while at times laying hands upon the very secrets of man's being and inmost thoughts." The legends surrounding the Three Nephites belong, certainly, to that part of folklore that concerns those "inmost thoughts"; and they

form an articulate part of the religious belief of a highly complex and civilized society—that of the Mormons of Utah.

This subject has already been introduced by Dr. A. E. Fife, in the January, 1940, issue of the *Journal of American Folk-Lore*. I shall, therefore, only briefly identify the Three Nephites and review the authentication of the legend before citing a full illustration from my own collection.

In the regions of the West where the Mormon faith prevails one still hears of the miraculous visitations of the Three Nephites, "kindly whitebearded old men" bearing spiritual messages and performing all manner of good works. They are believed to be the ancient apostles of Christ on this continent, who, as His special emissaries, are to go among all peoples as vindicators of the truthfulness of Christ's church and to await His second coming. The legends are fast growing scarce, but the more thoroughly they are now collected the better the evidence with which to relate this phenomenon to the almost limitless field of folklore.

Their story is authenticated in the Book of Mormon, produced by Joseph Smith in 1830. The account states that Jesus, immediately following the Resurrection and the establishment of His church at Jerusalem, revealed Himself to the Nephites of the American continent. He told them:

. . . . Ye shall live to behold all the doings of the Father unto the Children of men. And ye shall

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never endure the pains of death. And ye shall not have pain while ye shall dwell in the flesh, neither sorrow save it be for the sins of the world.

Although this scripture was issued to the Saints in 1830 it appears not to have attracted attention until Zion had been well established in Salt Lake Valley. It was Apostle Orson Pratt who was the first, according to my findings, to call attention to the possibility of an appearance of the Three. In 1855 to the Saints assembled in Conference (in the New Bowery, Salt Lake City, April 7, 1855; see Journal of Discourses, Vol. 2, p. 264) Pratt said:

Do you suppose that these three Nephites have any knowledge of what is going on in this land? They know all about it. . . . Why do they not lift up their voices in the midst of our congregations? Because there is work for us to do preparatory to their reception, and when that is accomplished, they will accomplish their work, unto whomsoever they desire to minister.

From that time to the end of the nineteenth century, visitations from the Three Nephites were common. They lifted up their voices in the midst of Mormon congregations. Many persons seeking evidence of the supernatural easily attributed to the Three Nephites any unusual occurrence. A student of mine states that it was this tendency that led Dr. James E. Talmage, one of the Twelve Apostles, to remark at one time that the Three Nephites were "the most overworked of all individuals" in the

Church. (I have no other confirmation of this report.)

The legend that follows was doubtless recounted scores of times twentyfive or thirty years ago—certainly when the Ward Teachers (minor officials of each local church unit) paid their monthly visits to the homes, teaching the gospel and renewing faith. It is an account of the experience of Mrs. Alyda Abbott Squires. I was unable to get a shorthand version of the story, and asked the informant to write it just as she would tell it. This is an exact copy of her written narrative:

It was on a hot Summer day in the year 1874 at WaWa Springs in the state of Utah.

The springs being an Oasis in the deseret and nothing only sage and bunches of grass and hot sand it was here in a little lumber shack on their homestead Mr and Mrs Edwin Squires lived with there 3 small daughters. They owned horses and cattle and Mr Squires had 2 [or] 3 men hired to help to take care of these.

And it was on this day in 1874 they had gon on a round up leaving Mrs Squires and the children alone and they were miles from any one else and her husband had told her he would be back at a certain time and to have dinner ready for them. And from the house they could see for miles in any direction.

And it being about time for them to come she went to the spring for water and look in ever direction to see if they were comming but there was nothing in sight and she took the water in and set it down and turned around and there to her amazement was a man standing in the door and he ask her if she would kindly give him a bit to eat and altho she was frightened she set the table it was humble but good meal.

I remember there was cheese bread butter cold milk and an apple pie. And she told him to eat he was welcome and he did eat as though he was hungry. And while eating he conversed with her and he said Sister you are not well, and she said No I have had a pain in under my shoulder which bothered me a great deal. And he said Sister that is your liver but you wont be bothered any more with that. Then he got up and started off and thanked her for her kindness and fine meal and said God bless you sister you will never want for anything. You will always be blessed with plenty and he left. As soon as she thought he had had time to turn the corner of the house she went out to see in what direction he had gon, and there was no sighn of him anywhere. This worried her more than ever.

She went back in the house and to her suprize the table was just as she had set it. And she had seen him eat and drink the milk. But it was there and she then thought how he looked and he was dressed so neet and his eyes were so bright and just twinkled when he talked. And he had long white beard. His hair was gray.

She was still worring when her husband and the men came and she ask them if they had seen him but they hadent. She told them the story but she couldent get it off her mind. And it went on for about 3 months and her Mother Mrs Abigal Abbott came to make her a visit and she told her the story. And she smiled and said Why Lyda have you forgot your Patriochal Blessing? You was promised that one of the Three Nephits would dine at your table. Thats who it was. [Identification in retrospect is common in stories of this kind.]

Well she never had any more trouble

with her liver, lived a good old age and always had plenty and her husband died first and when she died she left a good start to her children and we have here in our town a family of grand-children there mother being a daughter. And dieing before her mother her shildren got her share and it set them all up in business. When she died she was 89 years old.

This story was told to me by my mother it was her fathers sister and she heard her tell it and also Mr Bowman he is the father of the family here in our town, a son in law of Mrs Squires. And he also tells the same story.

I think one might explain the perpetuation of the Nephite legend on these grounds: first, it existed with the sanction of the Church for the practical purpose of establishing faith in the gospel and providing acceptable testimony of conviction; secondly, it enabled one to identify himself with the functioning of his theology in a way that would bring him attention and prestige. I do not imply that these stories were deliberately fabricated; for the most part, persons who tell them believe sincerely in their psychic experiences.

The Nephite legend follows four patterns of the folklore of other social groups: (a) Like all (orally) traditional literature the story is fluid and produces many versions. (b) It illustrates the effect of cultural diffusion (indeed in one story, from Fife, we see the transformation of the old German Wandering Jew into one of the Nephites). (c) Its supernatural elements are as strong as they were in more primitive folklore. Its characters have the power of invisibility. In some

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stories they remain apparently invisible to dogs and horses, yet visible to their human hosts. They have the power of miraculous mobility. A hungry Mormon missionary in Arkansas, for example, may receive a warm loaf of bread wrapped in a napkin from his wife's table in Utah at the very hour the bread was baked. (d) Primitive taboos (such as the Nephites' refusal to disclose their names), the food fetish, and the reward for hospitality are common.

But unlike most folk literature, the Nephite story is subjective rather than objective; sympathetic rather than insensitive to suffering (as popular ballads often are). Episodes may be highly emotional and sometimes hallucinatory. The blessings bestowed are spiritual as well as physical. Its purpose is didactic, compensatory; it does not seek primarily to entertain.

No attempt has been made to poetize these stories. Music, vital to the ballad and dear to Mormon pioneer life, has no place here. In general there is a tone of high seriousness: miracles are attributed to the power of God; and in many localities the Nephites are accepted by old and young as incontrovertible and sacred fact.

Much research is still to be done. Although I have about two dozen stories that might be called "exclusives" (or sixty-odd if one credits variations), some are not good for study because the techniques of collection were not ideal. The genre, indeed, deserves far more comprehensive and controlled study than it has yet been given.

Hector Lee

Queries

A Shropshire Lad in America. A. E. Housman had little love for America, despite his reputation here. A few remarks he made in letters to Americans illustrate his feelings: "My heart always warms to people who do not come to see me, especially Americans, to whom it seems more of an effort" (to Neilson Abeel, printed in The Forum, October, 1936, p. 192); "I suppose it would be impossible to explain to you, perhaps to any American, the impropriety of your conduct in writing, as you seem to have done, to ask famous writers their opinions of me" (to Houston Martin, printed in the Yale Review, Winter, 1936, pp. 301-2); "Tell him that the wish to include a glimpse of my personality in a literary article is low, unworthy, and American" (to Grant Richards, unpublished); and "You ought to have known better than to send me the copy of A Shropshire Lad. American publishers have a perfect right to issue unauthorised copies, but for me to sign them would be an indignity or an excess of magnanimity" (to Mr. Martin, loc. cit.). It is with these unauthorized printings that I am here concerned.

When Housman first published A Shropshire Lad in London in 1896, he was either too modest about his poetic efforts or unconcerned about its pecuniary possibilities to copyright the book in America. As a result, numerous publishers during the past forty-five years have issued dozens of unauthorized editions. Since 1937 I have

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been collecting these various editions and collating them in the preparation of a definitive Housman bibliography. I give below (chronologically) all the different American printings I have found, and I should be grateful to learn of others (in some instances, I have heard of the edition, but have never seen a copy):

New York: John Lane, The Bodley Head, 1897, viii, 96 pp., green papercovered boards. (This first American edition consisted of 150 copies of the first English edition published by Kegan Paul, but with a cancel title page. The earliest John Lane editions printed in America that I have seen have JOHN LANE COMPANY / THE BODLEY HEAD, NEW YORK / MCMVI on the title page; are in green cloth with gilt lettering; and exist in two versions, i.e., one has JOHN / LANE / CO. at the base of the spine, the other JOHN / LANE / COMPANY in thinner letters. I have other printings with MCM-XVII, 1920, and 1920 [black lettering on cover, not gilt on the title page. Are there other editions by Lane?)

Philadelphia: H. Altemus Company [1902?] 125 pp., col. front., in three bindings: green cloth, light brown boards, and green leather.

New York: Scott-Thaw Co., [1903?]. (I have heard of this edition, but have never seen a copy. Does any reader have one, or know of its existence?)

Portland, Me.: T. B. Mosher, 1906, 3 p. l., 3-90 [2] pp., pale blue paper-covered boards. (Mosher issued a

second edition in 1913, with Mdccccxiij on the title page, and a third with Mdccccxxij on the title page.)

Girard, Kansas: Haldeman-Julius Company, n.d., 64 pp., light blue paper covers. (There are two editions: one is the Ten Cent Pocket Series No. 306; the other, Little Blue Book No. 306. Does anyone know the date of publication? The first is the older, I believe.)

New York: Mitchell Kennerley, 1908. (I have not seen this edition, but I think that it is the one sent here by Grant Richards from London: see Richards' Author Hunting [London, 1934, p. 96]. Another edition, also from Richards' sheets, was issued in 1914: x, 102 pp., red cloth.)

Boston: The Four Seas Company, 1919, 1 p. l., 9-62 pp., front., pl., maroon imitation-leather paper. (Reissued by Bruce Humphries in 1931 [I have no copy of this issue]; and in 1936 by the International Pocket Library: 64 pp., light brown paper covers.)

New York: Henry Holt and Company, 1922, vii, 95 [1] pp. (This is the first authorized American edition, with the sheets printed in Edinburgh by the Riverside Press. Holt issued an edition printed in America the same year: vii, 96 pp., red cloth. Reprints of this were issued in 1924, 1928, 1933, 1936.)

New York: Dodd, Mead & Company, 1925, viii, 96 pp., red leather. (From the John Lane sheets with a new title page? Another Dodd, Mead edition was issued in 1931 from entirely new plates: viii, 84 pp., blue cloth; reprinted several

times with new dates on the title page, the one I have being Mcmxxxvii.)

New York: Illustrated Editions [c. 1932] 6 p. l., 13-110 pp., incl. front. Illustrations by Elinore Blaisdell. (These same sheets, with slight changes on the title page, and with a new cover [blue and tan imitation leather] were issued later; the sheets were also issued by De Luxe Editions in green imitation leather and brown suede; by Three Sirens Press [I have no copy]; and by Grosset & Dunlap: [c. 1932] 6 p. l., 13-110 pp., front., pl. [A Cameo Classic in black cloth. A reprint, with some additional illustrations and a new title page, of the Illustrated Editions Lad.])

New Rochelle: The Peter Pauper Press [1934] v p., 1 l., 74 pp., 1 l. Pale green ornamental paper-covered boards. Limited edition of 1,000 copies.

Mount Vernon: The Peter Pauper Press [1936] v p., 1 l., 74 pp., 1 l. Brown-and-white paper-covered boards with yellow cloth backstrip; this is not printed entirely in italics as was the 1934 Peter Pauper edition.

Philadelphia: David McKay Company, [1935?], viii, 96 pp., dark blue leatherette.

New York: The Heritage Press, 1935, 3 p. l., 9–74 pp., 3 l., col. illus. In two versions: brown leather, and buck. [I do not have copies.] Reissued by The Heritage Club, 1938, in dark green cloth, and with a change of publisher on the title page and other slight differences.

Does any reader know of other American editions, or where I may obtain copies of those mentioned which I do not have?

> William White Whitman College

» Foxed Paper. It was on the small New England streams, I understand, that much of our early paper was made. In old books the paper is often "foxed." Strangely enough, the blemishes are sometimes fairly uniform through the entire edition of any one title.

Is the foxing due to a slight trace of iron in the water from the streams (more noticeable as the streams shrank in the late summer)? Or is it a result of the chemicals in the leaves of the hard woods, released in the fall? What part did cold rooms and frost have in the forming of the brown spots?

L. Robson

» VINGT-SIX SOLDATS DE PLOMB. Can anyone give me the source of the following, which refers, of course, to metal types:

Avec ces vingt-six soldats de plomb j'ai conquis le monde.

This line bobs up frequently, either in English or in French, and is almost always credited to "Old French Printer."

Samuel T. Farquhar

» No More Worlds to Conquer. Walter Fogg's One Thousand Sayings of History (Boston, 1929) attributes (p. 202) to Alexander the Great this remark:

Do you not think it a matter of lamentation that when there is such a vast multitude of worlds, we have not yet conquered one?

Fogg adds this paragraph:

Anaxarchus of Abdera, the Greek sophist, who was a companion of Alexander on his campaigns, disturbed the conqueror exceedingly one day with the reminder that there was an infinite number of other worlds which would always mock his ambitions. This shock to his vanity so distressed him that he wept like a woman.

This, presumably, was the early source of the more familiar phrase "no more worlds to conquer." Who first used this later form and during what period was it popularized?

B. C.

BARNUM BROCHURE ON WHALING. Mr. Waggoner, in his note on "A Possible Verse Parody (AN&O 2:3), states that Moby-Dick had been "raided for a brochure on whaling" sometime before 1865. I recall the fact that P. T. Barnum's fantastic publicity experiments with whales (including a kind of exhibit) occurred in the early sixties. I have read a fair amount on the great showman, but I am not familiar with the pamphlet literature (if any) that accompanied his ventures. Is it possible to identify Barnum's hand in the brochure that borrowed so heavily from Melville? T. Cyrus Belden

» ATLAS: OLD AND New. Modern representations of Atlas—I am concerned largely with those in advertise-

ments—would have him bear the Earth on his shoulders. Originally, Atlas upheld the Heavens. Where and when did this "mistake" or arbitrary change in symbolism originate?

Iohn B. Edwards

» CIVIL WAR: WAR BETWEEN THE STATES. From my own observations, southerners appear more likely to refer to the War of Secession as the "War between the States." To northerners, on the other hand, the more familiar term is the "Civil War."

I am unwilling to attach any arbitrary political significance to this fact. But it is interesting to note that the first to use the term "civil war" (applying specifically to the 1861–65 conflict) appear in the writings and speeches of pro-Union men; and that the name may have been strengthened by Lincoln's use of it at Gettysburg.

If the difference did (or does) carry sectional implications, was it a question of a popular preference, in the South, for a term that did not originate with protagonists of the northern cause? (This would, indeed, be quite understandable.) Or was it a matter of departure in the phraseologies of northern and southern textbooks written during, or shortly following, the Reconstruction?

» YANKEE BLADE. Can someone tell me where, when, and by whom the Yankee Blade was published? I assume that it was either a newspaper or magazine; that it is not now current; but that it flourished during the fifties and sixties. The ordinary sources do not list it.

A. T.

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» BAEDEKER RAIDS. I should like to know the date of the first use of the phrase "Baedeker raids." My own memory would assign it to the first part of April (1942), appearing in a London dispatch carried by American newspapers. Can it be found in British newspapers of an earlier date?

C. R. Ames, Ir.

[The following query is relayed from the English Notes and Queries, by special arrangement.]

SLAVES FROM MADAGASCAR. In the days of slave trade a number of slaves were taken from Madagascar to the West Indies and America. Gardner's History of Jamaica says (p. 97) that "Madagass" was still (about 1873) applied to certain light-complexioned Negroes, especially those in whom there was a mingling of European blood. Dallas' History of Jamaica says that they were called "Madagascars," though little could be discovered concerning their history. Latimer's Europe in Africa says (p. 428) that in the southern part of Virginia "Malagasy" was (about 1894) an opprobrious name in fairly common use.

What other references are there to these Malagasy slaves in the Western Hemisphere? Is the name "Madagass" or anything similar still used in any connection today?

J. T. Hardyman

Answers

[References in parentheses are to volume and page of original query and of related answers.]

« Cries of Crap Shooters (1:7, 43). Clinton Sanders, a man of long ex-

perience in the underworld and now serving a prison term, is doing some very significant work with language—in collaboration with Joseph Blackwell, Jr. Mr. Sanders has kindly supplied me with his own version of the source of the phrase "big Dick from Boston" [for number ten on the dice]:

I got this info from Nick the Greek one night while cutting up touches in Stevie's Bar in Frisco many years ago. I knew Nick very well. He informed me that the term came from a gambler named Richard Mantell of Boston, Mass.

One night in a dice game with a gang of swells Mantell was trying to make the point of ten on the dice for a \$10,000 fade. That much sugar in those days was a hell of a hunk of sugar, in cube form or granulated. Mantell pulled the switch on the phoney bones as these bones were eights and tens, he pulled the first chump trick of his crooked career, he fumbled the dice and exposed himself. A society punk, by name Charles Farris, was backing the fade up and when he caught Mantell on the switch he drew a rod and blasted him.

The next day the term was coined and I believe that the research men of the old *Boston Globe* can give you some info on it. Ten on dice became "big Dick from Boston." The hooks started the term by saying, "Big Dick from Boston was smeared making a big Dick (ten)." It was shortened of course to "big Dick from Boston." Mantell weighed over two hundred and had hands like a surgeon. This has something to do with the term. He

was large, so is a ten on dice. It is a two-way point and one of the hardest to make.

I myself happen to be very skeptical about these first-to-use tales. The underworld is full of them. However, Mr. Sanders is a very reliable informant and my own feeling is that this is the quill.

D. W. Maurer

« The Number Sign (1:186). The number sign (#) appears on the first shift-key Remington typewriter, which was Model No. 2, about 1882. It did not appear on the first machine made—this had no shift, and was produced in 1875 and 1876.

Records do not indicate whether this sign was merely one of those characters which the shift model was the first to accommodate; or whether the sign had only then come into use; or both.

A. A. Fraser

« RAILROADS IN AMERICAN FICTION (1:15, 31; 2:12). Although it is not, strictly, fiction, the most amusing item of early railroad description I know is the famous "Rail-road Song" from Graham's Magazine (February, 1852, p. 205), by the eccentric Thomas Holley Chivers:

As the steam begins to fizzle— With a kind of sighing sizzle— Ending in a piercing whistle

It was reprinted in Joel Benton's In the Poe Circle (N.Y., 1899).

Roger Butterfield

« A Possible Verse Parody of Moby-Dick (2:3). In my opinion

the verse quoted from the Comic Monthly has nothing whatsoever to do with Moby-Dick. The parallel-if it may be called that—is also the parallel of any other whaling incident of the times. Far from duplicating the sinking of whale ship or the loss of its crew as was the case in Moby-Dick, it simply ends with "So we did not catch that Whale." The fact that they were after a particular whale does not seem to me to make much difference. For often a particular specimen was singled out for chase. This rather routine performance was part and parcel of what Mr. Waggoner calls "the ordinary duties of commercial whaling."

The northern fishery (obviously the one mentioned) concerned itself with an entirely different type of whale than the sperm that was Moby-Dick, and if the verse was meant to be a parody of that tale, such a patent distinction would make the reference extremely forced.

The verse, I believe, was a parody on whaling in general and the heroic tales of its followers. Whaling, after all, was a commonplace in 1865. I feel certain that neither the verse nor its writer entertained any thoughts about Melville's book.

Alexander O. Vietor

- « I put Benny the Bo'sen down as a shore-front reporter on the New Bedford paper, with some space at his disposal. Gordon Grant
- « HOKY-POKY (1:103, 120, 138; 2:13). I remember hearing this rhyme on the Midway at the Chicago World's Fair, 1893:

Here's your hoky-poky tutti-frutti ice cream
It's nice and sweet
It's good to eat
It can't be beat
On any street.

Lillian F. Carr

« RABBIT'S FOOT CHARM (1:168). The belief in the rabbit's foot as a good-luck charm might well belong to those folkways that had their origins in far-off places and yet did not necessarily "arrive" in this hemisphere as a result of travel influence: they may have sprung up spontaneously in different places. What was the connection between the pyramids of Egypt and those of ancient Mexico? Why has a belief as bizarre as the vampire superstition been found in places as remote as China, the Balkans, and the West Indies?

There are, I think, no answers to these questions. Where items of culture are concerned, there does seem to be a spiritual contagion. But a belief or practice that is basically psychological may have several widely independent origins. A worship of sex and a reverence for fecund animals like the rabbit are not confined to any one region. Moreover, the phallic symbolism of the foot, according to Freud, is virtually universal. Certainly that symbolism, as in the expression "cover the feet," is present in the Bible.

Philip F. Waterman

[Mr. Waterman's Story of Superstition (1929) supplies another reason—besides that of fecundity—for the "rabbit" preference. It is part of a deep-rooted belief in the power of the

evil eye, with which hares and serpents are particularly well endowed. (In Ireland, it is said, this weapon in the hare was once so much feared that "on May Day the pious used to round up large numbers of rabbits and slaughter them.") But the important point is this: that creatures with the evil eye have been thought to have a charm against the force that emanates from the eyes of others.

And as for the "foot" aspect: Human beings, says Mr. Waterman, have long been inveterate worshippers of footprints (the famous Buddhapada, Mohammed's, Abraham's, etc.).]

« Schorle-morle (2:20). Weigand, in his Deutsches Wörterbuch (1909), refers to the diary of Abt Marian Busch of Niederaltaich who speaks of Schurlemurle (an earlier variant of our word) in the year 1740, a hundred and thirty years earlier than Mr. Withington's authority! Grimms's Deutsches Wörterbuch has the same reference, and also refers to the German student toast of the sixteenth century, Curle Murle Puf; the association is obvious. Kluge, in his Etymologisches Wörterbuch (1934) gives this and similar references, and draws attention to the words pêle-mêle and huggry-muggry [sic] in this connection.

Helmut Ripperger

« The Origin of "Guarache" (2:7). The word Guarache (usually spelt Huarache or Cuarache) is supposedly of Nalmatl (Aztec) origin. I say "supposedly" because the possible effects of pre-Conquest European contacts are

practically impossible to evaluate. The word in question meant "shoe" or "sandal"—see Dr. Antonio Peñafiel's Nomenclatura Geográfica de México (Mexico, 1897, Segunda Parte, p. 128).

L. Cabot Briggs

« The evidence I have been able to assemble indicates that the word guarache originally came from Spain. It certainly dates back as far as the fifteenth century. The word today, as given by Arturo Cuyas, is guaracha. It is also a type of Cuban song. In Spain it is the word for "clog dance."

I believe it is a compound word of early origin. The hacha was an ancient Spanish dance, performed only with the legs and feet. Guar is an archaic noun having the same meaning as the modern Spanish noun lugar (a place, spot, or site). An example of its use can be found in El Arcipreste de Talavera (Corvacho ó Reprobación del Amor Mundano) by Alfonso Martínez de Toledo (1398-1466). The combination of guar and hacha, with the natural dropping of the h to form the word guaracha (a dance performed by moving the legs and feet, in which the dancer does not move from one spot), seems logical in the formation of the modern word for "clog dance."

The transference of the word's meaning from a dance to a type of footwear worn during the dance, and then to a general type of footwear would be natural enough, particularly if the Mexican sandal in any way resembled a clog shoe.

The Moorish influence was still strong in Spain in the fifteenth cen-

tury. It is quite possible that the word is of Moorish origin, and spread to the Far East with Mohammedan culture, just as it was carried to Cuba and Mexico by the Spaniards.

Henry W. Yocom

Historic Pens (1:57). Recently the New York Times (January 25, 1942) stated that three famous pens have long been preserved in the Western Pennsylvania Society in Pittsburgh: one used by President Woodrow Wilson; another by Vice President Thomas R. Marshall; and the third, a quill with which Speaker Champ Clark signed the first national daylight saving law in March, 1918. A newcomer to the collection is the pen which President Roosevelt with signed the second national daylight saving law on January 20, 1942.

The owner of the four pens is Robert Garland, 79-year-old Pittsburgh business and civic leader, "the father of daylight saving," who advocated the revision in time-keeping as early as 1916 and who was shortly sent to Washington to press the issue before Congress. In the present war he headed a group supporting a return to the earlier measure, and it is at President Roosevelt's suggestion that Mr. Garland has been given the pen used in the signing of the new law.

Guy Flint

« The Marines Have Landed (1: 40). A somewhat dubious clue to the origin of the phrase "The Marines have landed." appears in the Marine Corps Gazette (February, 1931, p. 50). Here the Honolulu

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Advertiser of November 10, 1926, quotes the phrase and adds:

Richard Harding Davis always gave the Marines their rightful share of publicity but little did he know what a slogan he coined for them.

The Marine Corps Gazette comments further:

Some have laid its [the phrase's] beginning in the year at Panama when the Marines were down there in 1885 and the British Consul or somebody else said something; but there seems to be no foundation for that claim. So maybe it can be hung onto the RHD.

H.C.

« British and American Beer (1: 152). I have been unable to find the Thames cited as a source of good water for brewing. The British, of course, and many Europeans, by long tradition, have associated the waters of certain areas with many pleasant decoctions, including beer.

In England the fame of Burton Ale, brewed at Burton-on-Trent, was always supposed to be founded on the special qualities of the water of the Trent. When analytical science began to separate fact from fiction, it was learned that the water at Burton had a hard quality different from that of most other rivers.

Actually the water used in manufacturing modern beer is very carefully analyzed and kept in balance by conditioning to make it exactly right for brewing. I suppose that there are a great many waters with natural qualities that make them

ideal for making beer. But I doubt whether an analytical chemist could assure anyone that the water proceeding even from the Pierian Spring would be consistent under all weather and flow conditions throughout the year.

Hugh Harley

BOOKSELLERS IN AMERICAN FIC-TION (1:167). Possibly Hawthorne's "The Seven Vagabonds" (first published in *The Token*, 1833, pp. 49-71) might qualify as the story of a bookshop. One of the vagabonds ("a neat and thin young man of two or three and twenty") rented a corner of a showman's wagon "as a bookstore, which, as he wittily observed, was a true Circulating Library, since there were few parts of the country where it had not gone its rounds." His stock included the New England Primer, a Life of Franklin, Webster's Spelling Book, Miss Jane Porter's The Scottish Chiefs, "a bundle of superannuated gilt picturebooks" and "an assortment of ballads and popular theatrical songs."

Earle F. Walbridge

« Puritans and the Drama (1:40). According to Arthur Train's lively Puritan's Progress (N.Y., 1931), a law prohibiting stage plays was passed by the Massachusetts General Court in 1750; and the many prompt attempts to repeal it were unsuccessful. Not until the death (1797) of Governor Hancock, a severe opponent of the theater, did the law become a "dead letter." Meanwhile in certain rural districts the ownership

of a set of Shakespeare was "ground for the suspicion of secret immorality." Compensating diversions were the

circuses, fireworks, and animal exhibitions, such as a very famous elephant a "tyger," a cassowary, "a Fine Large White Bear," advertised as "a Sight far preferable to the Lion in the judgement of all Persons who have seen them" and a "Sapient Dog" who lit lamps and fired off cannon. And all for the sum of one pistareen!

Actual theatrical performances were camouflaged as "exhibitions." In December, 1792, the "New Exhibition Room" in Boston was raided by the sheriff "armed with a warrant for the arrest of the actors." The audience was incensed and tore down the arms of the State together with a portrait of Governor Hancock.

G. N.

« Characters from Other Novelssis' Novels (1:186). A. D. Howden Smith borrows Long John Silver and other characters from Treasure Island for his Porto Bello Gold; and presumably he brings back Alan Breck, the swordsman of Kidnapped, in Alan Breck Again, but I have not read this novel. Other writers who have borrowed from Stevenson (principally as in the case of Howden Smith, for sequels or pastiches) include H. A. Calahan, in Back to Treasure Island, and Pierre MacOrlan, in On Board the Morning Star.

Sherlock Holmes appears in the pages of many writers other than

those of his creator, but for the most part to satirize or burlesque the great detective. He is in perhaps half a dozen books by John Kendrick Bangs and several by Maurice Leblanc, all easily identifiable. He is also in Vincent Starrett's The Unique Hamlet and William O. Fuller's A Night With Sherlock Holmes. In Rather Like, by Jules Castier, he joins forces with the characters of Conan Doyle's The Lost World. There are several whispers of him in the writings of Edmund Pearson (i.e., in The Secret Book and The Librarian at Play). He is the subject of a chapter in Vernon Rendall's The London Nights of Belsize. In most of these writings Doctor Watson also appears, and the Doctor takes the stage alone in one of the tales in Carrington's Cases, by J. Storer Clouston.

It should be emphasized again, however, that almost without exception (E.F.W. has noted the outstanding exception in A Taste for Honey, by Gerald Heard) Holmes has been borrowed for the playful purposes of satire or burlesque. H. Bedford-Jones once wrote a dozen or more of Watson's untold tales of Sherlock Holmes. in the best tradition of Conan Doyle, but was unable to get them published; and Dr. Horace J. Bridges of Chicago has turned out a similar collection that is still, alas, in manuscript. While on the subject of detectives, it should be noted that Fortuné Du Boisgobey borrowed Gaboriau's Monsieur Lecoq for an uninspired but serious detective novel called The Old Age of Monsieur Lecog.

Reappearing in Vincent Starrett's

Seaports in the Moon (a fantasia) are Don Quixote and Sancho Panza, D'Artagnan and Cyrano de Bergerac, Long John Silver (under the name John England), and Poe's Legrand. Bedford-Jones also borrowed D'Artagnan and Cyrano, from Dumas and Rostand, for a popular novel the name of which now escapes me, as did two contemporary Frenchmen (writing in collaboration), whose names I have forgotten together with the title of their book-or was one of them Féval? The facts in these instances can be easily obtained, however, since by a curious coincidence all three of the D'Artagnan-Cyrano experiments appeared in 1928.

In the field of satire the well-known burlesques of Thackeray and Bret Harte should be investigated; and the Castier miscellany mentioned above. If reincarnations by arrangement are part of the research, it should be noted that the adventures of Bulldog Drummond, Raffles, and Commissioner Sanders have, in our time, been carried forward by other hands than those of McNeile, Hornung, and Wallace. Similarly, a number of popular juvenile heroes, including the Wizard of Oz, have been kept alive and profitable by new authors after the death of their creators.

V.S.

« Faith Templeton (pseud. of Harriet B. Barber), in her novel, Drafted In (N.Y., 1888), a sequel to John Hay's The Bread-winners, uses the characters of the book whose thesis stirred her to reply. In similar fashion, a brief parody by Henry W. B. Cher,

Gnaw-wood; or, New England Life in a Village (N.Y., 1868), employs the characters of Henry Ward Beecher's Norwood; or, Village Life in New England (N.Y., 1868).

One must be careful to distinguish this type of sequel or continuation from the use of similar characters derived from a common source, e.g., Maeterlinck's Mary Magdalene and Paul Heyse's play on the same theme, with the same characters, taken independently from the New Testament. In this instance Maeterlinck went to the common source, after politely notifying the German dramatist, who protested, believing that he had a monopoly of the theme, and that he had said all there was to be said about Mary Magdalene.

L. S. Friedland

« Pauline Markham's Autobiography (1:73, 143, 175). I know of no poem written by Whittier about Pauline Markham, the burlesque actress. And none is listed in Currier's Whittier bibliography.

Moreover, I doubt if Whittier ever went backstage to see Miss Markham. In fact, I don't believe he ever went to the theater.

Albert Mordell

[&]quot;Legitimate" questions which are not published will, if accompanied by a self-addressed stamped envelope, be given as much attention as possible.

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AMERICAN NOTES & QUERIES

A Journal for the Curious

JULY, 1942

VOLUME II NUMBER 4

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American Notes & Queries

A Journal for the Curious

EDITORS

Walter Pilkington and B. Alsterlund

Notes

Philip Freneau's Captain Hanson

ACCORDING to a Ms account of the life of Philip Freneau, written, apparently, either by his daughter or his granddaughter in 1856 (in the Monmouth County Historical Association Library), the poet, late in 1775 or early in 1776, met in Philadelphia "a West India Gentleman by the name of Hanson. He own[ed] a fine plantation in Jaimaica [sic] and Saild Master of his own Vessel. He invited Mr F to go home with him. He did so and visited most of the West Indies Islands"

From another account, written by Freneau himself, we learn that it was not Jamaica but Santa Cruz (St. Croix) in the Danish West Indies, where he enjoyed an "agreeable residence . . . for above two years off and on during the wars in America," at Butler's Bay, a "beautiful little bay" with a "sandy shore and an excellent landing" (*United States Magazine*, February, 1779, p. 83). Butler's Bay lies, to be exact, on the west coast of the island.

Several years of search, however, failed to produce any information about Freneau's Captain Hanson. Files of the Christiansted (Santa Cruz) Royal Danish Gazette for 1775-8 brought nothing to light. There appear to be, furthermore, very few records of the Danish West Indies between 1766 and 1792. But before that time Hansons (or Hansens) are mentioned with some regularity: Claus Hansen, Governor of St. Thomas in 1702; Jans Hansen, Governor of Santa Cruz from 1748 to 1751 (Knox, J. P. Historical Account of St. Thomas, W.I. N.Y., 1852, pp. 64-81); and Peder Hansen, Governor from 1751 to 1755 (Waldemar Westergaard's Danish West Indies under Company Rule. N.Y., 1917, p. 287). There is even a Hansen Bay, some miles northwest of Freneau's Butler's Bay. Extant customhouse records in New York, Amboy, and Philadelphia disclose nothing about a mariner of this name landing at American ports. Newspaper lists of vessels cleared inwards yield nothing; those cleared outwards do, however, cite a "Capt. Hinson" from St. Thomas (New-York Gazetteer, August 17, 1775) and one "Capt. Henson" bound for Jamaica (New-York Gazette, August 28, 1775).

But I have come, recently, upon this very interesting account, in *The* Literary Diary of Ezra Stiles (N.Y., 1901, vol. 1, pp. 589–90), edited by F. B. Dexter:

July 19, 1775 A Story is come to Town which seems incredible—it is this. Cap^t Jn^o Hansen formerly

July 1942 $A \cdot N \cdot \mathcal{E} \cdot Q$

of N York now of St Crux a Danish Settlem^t where he has a Plantation, came to N York last Week. He says in settling some Accounts at Hispanola on a Contract for supplying the Kings Timber stores he was obliged to go on to Paris —where he became intimately acquainted with the Pretender's Secretary. Once while he was in his Office the Secry received an unsealed packet which stepping out he left on the Table. Capt Hanson [sic] read & found it from Ld North & the Earl of Bute-informing that the Plan was almost finished; that the Draught of Troops for America would soon leave Engld so defenceless that the Pretender with 20 Thousd Troops might land & march all over Engld &c &c &c Capt Hansen instantly escaped & absconded carrying off the Packet—came to Engld & informd Ld North that he was possessed of this secret Correspondence. Ld North offered him a Pension of £1000. for Secrecy. At length he persuaded him to take up with £500 per ann. with a promise of further Provision of £500 more. Havg obtained this Hansen came home to St Cruz. But this Spring hearing the Battle of Lexington & findg America deluged in War he says his Conscience affected him, knowing he was possessed of a secret which would settle the whole matter & bring the Authors of all Mischief to Punishment. He accordingly came to N York & opened the matter to the Congress there, which is said to credit the Informa & have sent Capt Hanson to lay it before the Continental Congress. Mr. Ledyard &c received this Acco from the mouth of Cap^t Hanson himself at N York last Friday [July 14], & told it to Cap^t Warner of Newp^t yesterday, Who told it me. The thing is incredible.

Can this be Freneau's Captain Hanson? Stiles's second sentence would indicate that it might be. That the captain gave Mr. Ledyard the tale direct is significant: Benjamin Ledyard's wife was a sister of Eleanor Forman, who later became Mrs. Philip Freneau; the Ledyards, the Formans, and the Freneaus were for years neighbors in Monmouth County, New Jersey.

I find, however, no inkling of Stiles's story in the Journals of the Continental Congress or in any other contemporary record that I have searched. The New York records are a labyrinth of Hansons (or Hansens), a family that appears to have been well known at that time in the region of Albany (where Philip Freneau's father had a few years before invested rather unprofitably in land!). It does not seem possible that the Captain John Hanson to whom the Continental Congress (Journals, vol. 1, p. 226) gave command of "the fortresses on Hudson's river," November 9, 1775, could have been Freneau's Hanson. Stiles's tale is tantalizing, but perhaps not all of the facts are in. Lewis Leary

Queríes

» Isabel Godin des Odonais. Isabel Godin des Odonais was a fascinating

but obscure heroine of the eighteenth century, who experienced an extraordinary adventure, possibly in the year 1869. I shall be grateful for further information about her.

According to the Century Cyclopedia of Names (N.Y., 1903), she was born at Riobamba, Peru, in 1728, and died at Saint-Amand, France, some time after the year 1773. She was the wife of Jean Godin des Odonais, a French naturalist, whom she married in 1743. In 1769, it is stated, she started "with her brothers and a small company" to descend the Napo and Amazon to join her husband in Cayenne. The boat was lost, and the entire party perished, except for Madame Godin, who wandered alone in the jungle for nine days. When she was found, by some friendly Indians, her hair is said to have become white. After some delay, the governor of Omaguas sent her on down the river, and she rejoined her husband "after a separation of nineteen years."

In the Introduction to Expeditions into the Valley of the Amazons, 1539, 1540, 1639, translated and edited, with notes, by Clements R. Markham (Printed for the Hakluyt Society, 1859), this account is given:

M. Godin, the colleague of Condamine, being ordered to Cayenne in 1745, was obliged to leave his wife at Quito. After waiting many years, and his letters having failed to reach her, Madame Godin heard a rumour that a party had been sent to meet her on the Upper Marañon. She, therefore, determined to undertake the voyage

down the Amazons, with two children, three servant girls, and her brother. They passed over the Cordilleras, and descended the river Pastaza without much difficulty; but, at the village where they expected to find the party which was believed to have come to meet them, all the inhabitants had died of small-pox but two. Madame Godin had no canoe-men, nor guides, and her canoe was full of water. Finally, the canoe sank, and they attempted to make their way on foot, without map or compass. They all died of fatigue, except Madame Godin herself, who, unable to bury her eight dead companions, took her brother's boots and pushed bravely on, during nine days of wretchedness and nights of horror. On the ninth day she was taken into a canoe by a party of Indians. They conveyed her to one of the mission villages on the Marañon, whence, after a long delay, she was at length taken down the river of Amazons to Para; and joined her husband at Cayenne, after a separation of nineteen years [p. liv; footnote 1].

Jean Godin des Odonais was born at Saint-Amand in 1712, and died there in 1792. He accompanied his cousin, Louis Godin, the French scientist, to Peru in 1735, remaining in that country as a professor in the college at Quito, studying the flora of the country and the several Indian languages. According to the Century Cyclopedia, it was in 1750 that he went to Cayenne. He explored that colony, Brazilian Guiana, and the Amazon, and is said to have returned to France in 1773. He published a

number of books on the plants, animals and languages of South America.

Louis Godin was born at Paris, February 28, 1704, and died at Cadiz, Spain, September 11, 1760. He was one of the commissioners who, in 1735, were sent to Peru to measure an arc of the meridian. He remained in Peru until 1751 as professor of mathematics at the University of Lima. Subsequently he had charge of the college of midshipmen at Cadiz. He was the author of several treatises on earthquakes and astronomy, a work on Spanish America, and a history of the French Academy of Sciences. I am not greatly interested in Louis Godin, but add this note to complete the record as far as I know it.

I am aware of the confusions in dates which make it impossible to reconcile the story told by Markham, in his footnote, with the supposed facts in the *Century Cyclopedia*. I should like to clear this record, and to know much more about Madame Godin. Was she Spanish or Peruvian Indian? What were the circumstances of her union with Jean Godin des Odonais? What happened to her during the nineteen years that elapsed before she was able to rejoin her husband? *Vincent Starrett*

» Kings of England. Can any of your readers tell me the source of the jingle by which the order of the English rulers can be easily memorized, and where the verses may be found in their entirety? The first stanzaruns:

First William the Norman Then William his son; Henry, Stephen, and Henry, And Richard, and John.

The poem carries the line to Victoria.

R. W.

» Knight of Chillon. Nehemiah Hawkins (1833–1928) was the author of many engineering works, written under the pseudonym "William Rogers." He was also the founder in 1882 of the technical publication, Steam, which has since changed its name to Power. In 1916 he published a novel, The Mormon of the Little Manitou Island This he signed: "The Knight of Chillon of Switzerland." Did such an order of merit actually exist? Or was the signature a piece of Hawkins' whimsey? Florence S. Hellman

» Not "Liars" But "Not Liars." It is said that this story—or perhaps only the gist of it—originated in the House of Commons:

A very articulate M.P. rose in anger over somebody's remarks. "I say," he cried, "that statement is entirely false, and if the general silence indicates any acceptance of it, I would go so far as to say that half of this house are liars."

In the uproar that followed the Speaker demanded a retraction.

"I beg your pardon," was the reply, "what I meant to say was: 'half of this house are *not* liars.'"

When and where did this story first appear in print? Is it entirely apocryphal?

T. Y.

» EMILY BROWN: EMILY Ross. In the May issue of AN&Q (2:22) there is an account of the murder of Emily Ross, an old Baltimore lady who was "a sort of Santa Claus to all the Negroes of that section of town."

Mencken, in his *Happy Days* (N.Y., 1940) tells an almost identical tale (p. 294–5) about one Emily Brown:

. . . in the early eighties one Emily Brown, another respectable old Baltimore colored woman, had been murdered by two thugs, and her remains sold to the janitor of the University of Maryland Medical School for fifteen dollars. The pursuit and trial of the assassins gave Baltimore, white and black, a show that was remembered for years afterward. They had represented to the janitor that they were undertakers trying to get rid of an insolvent client, so he was cleared of all guilt, but they themselves were hanged. The janitor was very careful after that, but most colored people believed that he still had murderers in his employ, and only the bravest or craziest ever ventured to pass the Medical School after dark.

Has there been a mix-up in names? Or has Baltimore a whole stock of legends of this kind?

P. R.

» REGIONAL PASTRIES. Bakery products seem to change their name with their geography. In and around San Francisco (and perhaps in all California), a round, flat object—sugarcoated and filled with currants—is called a "snail." In the East it's a

"coffee cake." Another variety, with raisin filling, is (from its shape) known as a "bear-claw." The eastern "lady-lock" is a "cornucopia." And the caramel-covered morsels which in my Philadelphia childhood were "cinnamon buns" here have nuts added and become "pecan rolls"; the western cinnamon bun is innocent of caramel, and is more like a small, squat "snail." If you ask for coffee cake in San Francisco, you get the plain cake with a crumbly brown top, made in a large flat square and cut into strips-"German coffee cake," we used to call it.

Do southerners and midwesterners have other names for these same varieties? And are they local designations or borrowings from European pastry fanciers?

Miriam Allen deFord

» Printer's Catchword. When did American printers abandon the custom of placing in the lower right-hand corner of a page the first word of the page following? (English presses, I believe, observed this form long after it had disappeared here.)

Was the practice given up merely because it was no longer regarded as an aid to the reader? Or was it inevitably doomed (technically) by more rapid and more elaborate printing methods?

And where can I find any justification of the catchword, from a professional point of view?

C. Hugh Cady

» Dutch Treat. In the phrase "Dutch treat" does *Dutch* have only

a kind of "thrift" implication? Or does it go back to some authentic Dutch custom? In either case is it likely that we got it from Dutch settlers in America or was it in earlier use by the English, who associated it with some characteristic of native Hollanders?

» SALMON AND PEAS. How old is the New England tradition of salmon and peas on the Fourth of July?

I know southerners who would not tolerate the Fourth without chicken—but it would seem that this was more a matter of general festiveness than specific patriotism. (If the observance is more universal, are there not certain orthodox accompanying dishes?)

And what is the "occasion" cookery for this day in other regions of the United States?

A. K.

» "The Diamond Ring." I should like to know the date and place of publication, in the United States and England, of a late ballad called "The Diamond Ring." It concerns the true story of a lady near Stirling, Scotland, who was prematurely put into a burial vault and was revived by an avaricious sexton who sought to cut from her finger a diamond ring. Here is the first stanza:

Ye ladies fair with sunny smiles Come listen unto me; While I rehearse what once befell A dame of high degree.

John M. McBryde

Answers

[References in parentheses are to volume and page of original query and of related answers.]

« The Three Nephites (1:38; 2:35). For the sake of completeness, I should like to call attention here to my own summary article, "The Three Nephites in Popular Tradition," which appeared in the Southern Folklore Quarterly, September, 1938, pp. 123–9. Dr. Austin E. Fife, moreover, has cited additional material on this subject in his "Popular Legends of the Mormons" (California Folklore Quarterly, April, 1942, pp. 105–25).

The motif of the "Spectral Hitchhiker," so named, I believe, by Archer Taylor, runs parallel with the Nephite legend at several points: the subject's mysterious arrival and disappearance, the motivation and purpose of the journey (i.e., the hitchhiker becomes more than a person begging a ride—he is a bearer of a vital message, often religious, and not infrequently prophetic, in character).

During the Chicago World's Fair (1933-34) there circulated, within a radius of about 500 miles of the city, tales of mysterious hitchhikers who, when given a ride, immediately plunged into an account of the evil events about to befall the world, usually ending with the prophecy that the Fair itself was destined to sink into Lake Michigan. When this message had been dispatched, the hitchhiker—according to many versions—without further word and quite unobserved, would leave the

car while it was still in motion. All of this stamped him in the popular mind as a supernatural, if not divine [as in the case of the Nephites], ministrant.

In my article mentioned above I list a story, laid in Idaho, that combines legendary elements of both the Spectral Hitchhiker and the Nephite errant. And there are many of this same variety current in Utah. In Mormon localities throughout the intermountain country, tales of the Spectral Hitchhiker are, of course, likely to have a coloration of Nephite lore. A young girl of non-Mormon background, for instance, once told me of some mysterious travelers in the Uintah country—"The Wandering Men," she called them, rather vaguely.

On a somewhat lighter level than most of these tales is one collected in Utah two years ago. It concerns a hitchhiker who hailed a ride into Price, Utah. He ordered the driver into a service station, had the tank filled, paid the bill with a flourish, and then vanished, leaving the driver and the attendant completely amazed.

My own collectanea on the subject of the Spectral Hitchhiker, as well as those of Professor Taylor and others, are now in the hands of Richard K. Beardsley and Rosalie Hankey, of the University of California at Berkeley, who promise a definitive treatment of the subject. Some of this material has already appeared in Miss Hankey's "California Ghosts" (California Folklore Quarterly, April, 1942, pp. 155-77).

Wayland D. Hand

« Characters from Other Novelists' Novels (1:186; 2:47). I myself took Dr. Arnoldi bodily from Artzybashev's *Breaking-point*, and named my novel after the Doctor (*Doctor Arnoldi*. New York, 1934).

Tiffany Thayer

« Slaves from Madagascar (2:42). Here is an exact copy of an advertisement appearing in the *Boston News-Letter*, Number 10, June 26, 1704:

Ran-away from Capt. Nathanael Cary, of Charlestown, on Saturday the 17th Currant, a well set middle sized Maddagascar Negro woman, called, Penelope, about 35 years of Age: With several sorts of Apparel; one whereof is a flowered damask Gown: She speaks English well. Whosoever shall take up said Negro Servant, and her Convey to her above-said Master, shall have sufficient Reward.

Hermann S. Ficke

« Cries of Crap Shooters (1:7, 43; 2:42). In an early issue of AN&Q (1:43) "B.D." cited the influence of rhyming slang on crap-shooters' cries. He mentioned the fact that "Little Joe" may be formed from "four" (pronounced "fo'"); and that "Ada from Decatur" (for "eight") shows the same process.

This formula breaks down, however, for the first of these two when one considers that the original phrase appears to have been "Little Joe picked the cotton." "Ada from Decatur," on the other hand, is, I believe, merely an accidental rhyme; for I can think of no other terms for

points on the dice that would support the rhyme pattern.

True rhyming slang is something else again. It goes like this:

I think I'll toss my turtle doves into my ball and bat, take off my bag of fruit, drop my Charley Hocks into my ones and twos, wash my plates of meat, hang my uncles and aunts on the roses red, lay my lump of lead on the weeping willow and plow the deep [ad infinitum]

It was, presumably, introduced into this country by Australian thieves and cracksmen, many of whom stand very high in the underworld because of their professional excellence. Fifteen years ago it was all the rage among American criminals, and is still much used.

D. W. Maurer

« CIVIL WAR: WAR BETWEEN THE STATES (2:41). The preference of southerners for the use of the term "War between the States" is due, I understand, to the fact that the vice president of the Confederacy, Alexander H. Stephens, worked it into a title for his book. This, I think, would be sufficient to establish it in the South. In the same way, Lincoln's reference to the "civil war" may have set off the popularity of that phrase in the North. Ordinarily, it is not necessary to seek a very strong reason for such things; a slight motivation may be sufficient.

George Steele Seymour

« THIRTY (1:58, 75, 156). When Frederic William Goudy received an honorary degree at the University of

California early in June (1942), he stated that he was working on his last type design. He has named it "Goudy 30" after the newspaper symbol for "The End."

C. E. W.

« Toward the Whole Evidence on Melville as a Lecturer (2:21). On January 5, 1858, the Ithaca Journal and Advertiser announced a lecture by Herman Melville. The next issue of the paper (January 13, p. 3) carried a review of the speech:

Herman Melville, Esq., lectured at the Town Hall, on Thursday last, to a large audience. His subject, "Ancient Sanctuary," must, from the necessity of the case, be an unattractive one to the masses, who claim, with the lecturer himself, not to be students of art and connoisseurs of beauty in its difficult departments. Mr. Melville gave a very highly finished as well as critical description of the statues at Rome, Florence, etc. He eulogized the "Appolo Belvidere" [sic] and the "Venus de Medici," as all do who view them; and in his comparisons of the appearance of the marble representatives with the character of the living, in all the statues to which he referred, he evinced a fine, quick perceptive imagination, and a rare appreciation of the beauties of statuary which the old world furnish to the student and lover of art.

Charles Duffy

« The Origin of "Guarache" (2:7, 44). It is true that waraji (pronounced "wa-ra-jee"—j as in English), with the variants waranzi, warōzu, wa-

ranzu, means "straw sandal" in Japanese. This sandal is of woven straw with no upper, as I recall it. It has two loops which fit over the big toe and another toe, and it is tied at the ankle; this type is very old. The Mexican huarache is, I understand, woven of leather thongs, with an upper part. It is not at all impossible that there is a connection.

I cannot answer the question as to the economic links between Japan and Mexico which might have made such a transfer possible. If we use our imagination, we can suppose that a simple Japanese peasant, settled on the Mexican coast, forty or fifty years ago, wore his straw waraji and excited the attention of the cattle-minded Mexican Indian. The Indian would not trust straw for the kind of use he had for shoes, and so tried his hand at woven leather thongs.

It would be necessary to find the earliest occurrence of *huarache*. Of course, no Japanese could have migrated to Mexico till some years after the voyage of Commodore Perry, so the occurrence of *huarache* earlier than the fifties would definitely cancel the Japanese etymology.

Urban T. Holmes, Jr.

« Schorle-Morle (2:20, 44). Mr. Ripperger's interesting note leads me to suggest that I took no responsibility for the explanation of Schorle-morle advanced by the Herr Pfarrer of Rothenburg-ob-der-Tauber. I did not mean to suggest that the word was a synonym of "toast," as the title of my paragraph (furnished by the Editor) would imply. While Mr.

Ripperger carries the word back to the eighteenth century (thus ruling out the French officers of 1870) he offers no etymology. Perhaps the prisoners of the Thirty Years' War, passing through Germany a hundred years before 1740, offered the toast, "Toujours l'amour," if, indeed, the word be a corruption of the French phrase.

To connect it with a German student toast, Curle Murle Puf-of which the origin is also not explained -may seem somewhat forced. In the Spectator (London, 1883 ed., No. 251, December 18, 1711), we read of "the Pastry-man, commonly known by the Name of the Colly-Molly-Puff," who apparently owes his name to the London cry-the "song and tune"by which he cried his wares. In No. 362 (April 25, 1712) he is referred to again: "Ever since the Decease of [Cully]-Mully-Puff, of agreeable and noisy Memory" Neither of these references suggests a student toast, and the contexts make clear that itinerant vendors are alluded to. Whether the diary of Abt Busch used Schurlemurle in connection with pastry or not, Mr. Ripperger does not state; one may hope the good Abbot had no French toast in mind. The sixteenth-century student toast seems even further from the Gallic phrase, although Mr. Ripperger finds an obvious association with the Abbot's Schurlemurle. I might add that the Rothenburg beverage might well have been written, at one time, Schörle-mörle, which would bring it nearer the 1740 form.

R. W.

[AN&Q's titles and "item heads" are often arbitrary. We regret that the title in question should have been misleading.—The Editors]

« "ORANGE" AS A GIVEN NAME (2:9). In the latter part of the nineteenth century Colonel Orange Fifield was an outstanding citizen of Montpelier, Vermont. He was famous for his shrewd business transactions and picturesque and forceful speech; and owed his name to the fact that he was born in the town of Orange (Orange County), Vermont.

There are, of course, towns or cities of this same name in many of the States, particularly in New England. Is it not, therefore, logical to assume that men with this given name merely inherited the names of the places of which they were natives? It would be almost impossible to trace its earliest use in America, but it seems safe to say that it was a direct carry-over of the Oranges of the mother country.

Mrs. Henry D. Holmes

« Is it too far-fetched to suggest that William of Orange may have been indirectly responsible for the use of "Orange" as a Christian name?

Possibly the only "Orange" to be included in *DAB* was Orange Judd (1822–92), publisher of the *New England Homestead* and other farm journals.

E. F. W.

« ROBIN RUNAWAY (1:185). I suspect that the name "robin runaway" is of English origin. It is included in R. C. A. Prior's On Popular Names of British Plants (London, 1879) as

"robin-run-in-the-hedge," and also as "Lizzy-run-up-the-hedge."

I do not know whether the name is found as far back as Elizabethan times. It is not contained in a book of plant names published about 1570—I have forgotten the title. This, of course, does not prove anything.

Montague Free

« Calliopean Society (1:184). The Calliopean Society at Yale was founded July 8, 1819. The Yale Literary Magazine (February, 1853) pronounced the Society "dead," and it is entirely dead save that a court in the Harkness Memorial Quadrangle is named Calliope. There were no limitations on membership; all undergraduates could belong, but the Society was distinctly a southern one. And it is believed that the election of a northerner as its head brought the organization to the breaking point.

Its emphasis was mainly literary, but it also concerned itself with oratory and debating. I cannot say whether it was directly influenced by the famous New York society of the same name, but I think it extremely likely.

I am indebted for this information to Professor Hollon A. Farr, curator of Yale Memorabilia in the Sterling Library here.

Lyman H. Bagg's Four Years at Yale (1871) gives an excellent account of "Calliope" (or the "Calliopean Society," as its members preferred to call it). [It was patterned after two well-rooted literary societies, Linonia and Brothers, and had come into existence when a political battle had resulted in

the election of a northern man to the presidency of Linonia. Thirty-two members withdrew from Linonia and Brothers and set up this rival unit. All the founders, except two, were southerners; and the Midwest, from time to time, had a scattered representation; but New England members "hardly averaged one a year."

Its library expanded from 400 volumes in 1819 to 10,000 in 1852; and was afterward sold to the Bridgeport city library. Early in 1853 it was stated that a report of the Society "together with a statement of the causes leading to its dissolution" would appear shortly. But the record seems never to have been published.]

William C. De Vane

SHERLOCK HOLMES: WIDOWER (1: 151; 2:11). It may be appropriate to observe that according to Basil Mitchell's play, "The Holmeses of Baker Street," Holmes was married and had one child, a daughter (Shirley). Variety's review (March 7, 1933, p. 44) of the performance then current at the Lyric in London stated that the detective's married life "was far from happy because it lacked the romance of the ordinary little deceits between man and wife . . . his wife could not perpetrate the slightest deviation from truth without Holmes being able to detect it." The executors of the late Sir Arthur Conan Doyle gave Mr. Mitchell permission to use the names "Mr. Holmes" and "Dr. Watson." And this same critic admitted that opinion was divided as to whether the play was a satire on the Sherlock Holmes series or merely a detective

melodrama with no other purpose than light entertainment.

James Sandoe

« POTATO SEEDS (1:117, 136, 154). When, thousands of years ago, perhaps, a Bolivian Indian discovered that the tubers of the wild potato were edible, and all his tribe took to digging them in the Andean highlands, the Indians learned that there was no need to plant seeds, for potatoes overlooked in the digging sprouted and produced new plants. Even when the tubers had reached the West Indies, by barter from tribe to tribe, they "grew of themselves." Peter Martyr (1455-1526), in referring to the natives Columbus found on his first voyage, told how "They digge oute of the grounde certayne rootes growing of theim selves, whiche they caule Botatas."

When a sailor with Sir Francis Drake obtained a few potatoes on Roanoke Island in 1586, to carry home as a curiosity, the Croatan Indians told him to *plant* them. They were planted in Ireland, and the fine crop they yielded became "Irish" potatoes, although herbalists, endeavoring to be accurate, called them Virginian potatoes.

Thus from the beginning eyes were planted instead of seeds, and to each succeeding generation it was the accepted method—the way potatoes had always been grown. This was true until horticulturists began to work their magic with potatoes and varieties were developed. Then eyes were planted because seeds could not be depended upon to run true to type, and

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because eyes would produce a crop the first season. The Irish, however, had a reason of their own for planting eyes. It was common knowledge that the seedballs are poisonous. So, said the Irish, if poisonous seeds were planted, poisonous potatoes would result!

Vernon Quinn

« Berlin Goddess, (1:185). The "Archaic Throned Goddess," or "Berlin Goddess," as it is popularly named, is in the Altes Museum, Berlin. A German account of the statue (Archaeologisches Institut des Deutschen Reiches. Antike Denkmaeler, v. 3, p. 45 ff.) states that the statue came from a city in Magna Graecia. The city is not identified. Some sources, however, claim that the figure originated in Asia Minor.

In 1914 the statue was taken to Paris, but in a round-about way reached Berlin on December 10, 1915.

The sculpture was made from a single block of Parian marble. It weighs, in its present state, some 950 kilograms, is life-size, of good proportions, and has been unusually well preserved—only the hands and a corner of the throne are lost.

R. P. B.

« A Possible Verse Parody of Moby-Dick (2:3, 43). Benny the Bo'sen's piece appears to be a literary version of the genuine folk song (of varying titles)—"The Greenland Fishery," "The Whale," "The Greenland Whale," etc. If the bulk of my whaling books were not now in the Mariners' Museum, Newport News, I could supply a number of illustra-

tions that would closely parallel the poem in question. Here, however, is a stanza (the sixth) from "The Greenland Fishery" as the Oxford Book of Ballads gives it:

The whale was struck, and the line paid out,

She gave a flash with her tail; The boat capsized and we lost four men.

And we never caught that whale, brave boys!

And we never caught that whale.

Mr. Waggoner says that the mariner's "'inexplicable' hatred for the whale points strangely to Moby-Dick." This hatred of the whale is not too inexplicable. Consider an episode from Arthur Conan Doyle's Adventures of Gerard. The horse which the Brigadier had stolen from the British while behind the British lines insisted on joining a hunt. Gerard was no mean judge of a horse and in the end, with a back-hand cut, slit the fox in two. But before he had ridden through the hounds he found that the very sight of the fox fired his blood. "Aha, we have you then, assassin!" he cried.

Not only Miriam Coffin but also John Ross Browne's Etchings of a Whaling Cruise (N.Y., 1846) antedate Moby-Dick. Moreover, Edgar Allan Poe, too, had a fling at the subject in The Narrative of Arthur Gordon Pym (N.Y., 1838). Whaling was tremendously popular in fiction and verse; and at no time during that period would lines of this nature have appeared pointless, however poor they may be as poetry.

To remove any possible doubt on

this last score, I will quote a sentence from Robert Cushman Murphy's Introduction to [Ashley's] *The Yankee* Whaler:

Since the days of "Moby Dick" and before, the gamut of the ever-fascinating subject has been run, and the romantic, the historical, the descriptive and statistical, the geographic and sociological aspects have received well-nigh uninterrupted treatment by many authors. The product may truly be said to have ranged from the sublime to the ridiculous, but, with a few notable exceptions, angels have not trod the field into which so many others have rushed.

Clifford W. Ashley

"Horses on the Stage (1:54, 108, 121; 2:16). When I was at the University of Edinburgh in 1878 (anyhow, before 1881), I saw Henry V performed at the (then) new theatre (which later became the property of the Church of Scotland and was used for various purposes)....

Barry Sullivan (1821–91) was the King. The finest scene I ever saw on any stage was the King's entry into London, after Agincourt. The procession was a long one, with the King, many knights, etc., on horse-back.

In London, about forty years ago, I again saw horses on the stage. Tree, I believe, was playing Richard II. Bolingbroke and others appeared on horseback in the lists at Coventry. I think that it was the late Oscar Ashe, as Bolingbroke, whose horse became frightened, slipped, and lost its rider. If it was not on this occasion, it was

certainly on another, round about the same period.

Herbert Southam

[From Notes and Queries, May 9, 1942, p. 264]

« Papoose's Cradle (2:23). An article by Victor F. Lotrich entitled "Indian Terms for the Cradle and the Cradleboard" appeared in the Colorado Magazine (May, 1941). The author, in this comprehensive listing of the various terms used by the several tribes of American Indians, states:

In the English language the possibilities of terms for a cradleboard are limitless. It depends only upon individual's ingenuity and ability to coin phrases that express his idea of the article. For example, we have or could have the following: "baby board," "papoose carrier," "backcradle," "back hammock," or just simply "nest." However, in English, we do recognize the word "cradleboard" as being the preferred term, because of its conciseness and its extensive usage. The usage in the past has seen the word in two parts as "cradle board," and sometimes hyphenated as "cradle-board."

Clara Van Sant

« The name of the papoose carrier, according to the Indians of Oklahoma, is ki shik (pronounced "key sheek").

Mrs. Paul Baker

« In George Monroe Campbell's Original Indian Dictionary of the Ojibway or Chippewa Language

(Minneapolis, 1940), the word dekee-nau-gun is listed as "cradle for carrying a baby on the back." Chief Little White Cloud says the correct way to pronounce it is "dah-ko-nagwan." Other pronunciations noted over a period of years are: "deekanogan" and "tik-inagan."

Genevieve Macdonald

« PURITANS AND THE DRAMA (1:40; 2:46). Perhaps the first Massachusetts town to treat the legal prohibition of stage plays as a "dead letter" was Gloucester. There, during 1790 and 1791, a number of plays appear to have been given by local talent, doubtless justifying themselves as benefit performances for the aid of the poor of the town. Our knowledge of these plays depends chiefly upon prologues or epilogues written by Mrs. Judith Sargent Murray for Cumberland's The West Indian. Farquhar's The Recruiting Officer, Mrs. Cowley's Who's the Dupe?, and others. The verses in question were printed in the Massachusetts Magazine in March, April, and June, 1790, and March and April, 1791.

Milton Ellis

« German the National Language (2:23). The legend that the official language of the United States (or Pennsylvania) missed being German by one vote (or several) has been most carefully considered and disproved by Dr. Theodore G. Tappert in an article, "Language and Legislation," in the Lutheran (Philadelphia), November 15, 1939.

Dr. Tappert finds that the legend

developed from these facts. In 1794–5 it was suggested in the U.S. House of Representatives that some of the laws might be printed in German as well as in English. Several committees were appointed, reports were drawn up, etc.

By a vote on January 13, 1795, the recommendation for the additional printing in German was defeated, 41–42. Dr. Tappert thinks that this might have been a tie, with the Speaker, Frederick A. C. Muhlenberg (who is named in some versions of the legend) casting the deciding negative vote. If this conjecture is correct, the legend might easily have grown from these facts.

A search of Pennsylvania archives by the state librarian, T. L. Montgomery, revealed no voting in Pennsylvania on an "official language." The publication of the state laws in both English and German was, however, provided for in 1776, 1778, 1785, 1786, and 1787. A Maryland law of 1787 made the same provisions for the statutes of that state.

W. L. Werner

Erratum

May, 1942, p. 21 (col. 1, l. 18): for *Pfarre* read *Pfarrer*.

"Legitimate" questions which are not published will, if accompanied by a self-addressed stamped envelope, be given as much attention as possible.

In submitting answers readers are reminded to identify the query (by date, page, and item head) to which they are replying.

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AMERICAN NOTES & QUERIES

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American Notes & Queries

A Journal for the Curious

EDITORS

Walter Pilkington and B. Alsterlund

Notes

Melville and His Public: 1858

NE could hardly hope to throw into clear focus the "curiously complex image of Melville in his later thirties," to which Newton Arvin referred in the May issue of AN&Q. But a study of contemporary newspaper accounts (1858) of four more Melville lectures—Ithaca (January 7; see AN&Q 2:58), Cleveland (January 11), Cincinnati (February 2), and Rochester (February 18)-may at least strengthen a line here and there. The importance of these accounts, Mr. Arvin suggested, would seem to lie in the degree to which they interpret Melville's "uneasy relations with his fellow-Americans of the time." Certainly Melville was in anything but a comfortable position: for lecturing was, to him, a source of income; and the need for drawing a large audience (and avoiding anything offensive) governed almost every move he made.

Merrell R. Davis' contention (Philological Quarterly, January, 1941) that public response to Melville's Midwest lectures provides "some evidence that he stopped writing because he could offer the public nothing new" would, in the face of this, hardly hold water. Surely Melville did not regard his lectures as any part of his seriously imaginative writing. To accept Mr. Davis' point of view, one would have to assume that the lectures were Melville's idea of a kind of outlet for old stock in literary materials.

On the contrary, if the accounts tend to strengthen any one point it would seem to be this: that Melville's criterion throughout this rostrum interlude was moderation, restraint. This might well explain the lack of variety in his choice of subject. It is no secret that Melville's hostility to missionaries, his plea that islands in the South Seas be preserved in their natural state, made him many enemies. It looks, therefore, as though he hit upon the "statuary" theme as the safest way out. "Statuary in Rome" was the mainstay of that first season; but when he was halfway through it (and possibly before), there were rumblings of disappointment on the part of his audiences. It ill became a man who had learned the folkways of cannibals to devote a whole evening to nothing but the cold marble of ancient Rome! The Rochester account (see also the Ithaca review) seemed almost to resent a kind of snobbishness of subject; on "Mr. Melville's Lecture" the Democrat and American, August 1942 $A \cdot N \cdot \mathcal{E} \cdot Q$

February 20, 1858, says [note the reference to "mystic philosophy"]:

The author of those very entertaining narratives of adventures in some of the far-off islands of the sea, and various fictions smacking of salt-water and mystic philosophy, was very well received by the lecture-goers of this city, on Thursday evening. His discourse on the Statues of Rome, was well written, and evinced not only a familiar knowledge of art in the Eternal City, but a critical appreciation of those sermons in stone. To a miscellaneous audience like that assembled to hear it, however, the lecture was not particularly in[t]eresting. The mass of people are not deeply versed in ancient history, and regard with less interest than the traveler who has studied the monuments of Rome with the half-artist eye of the student, the remains of those immortal achievements of the sculptors whose master-pieces have never been equalled. The audience generally, were disappointed; and we think that the lecturer erred in his choice of a theme in this instance. Mr. MELVILLE is capable of doing better, and since he has entered the field as a "popular le[c]turer," will not abandon it without further efforts to win laurels therein.

This same paper's announcement (February 18) included these remarks:

Mr. MELVILLE as an author was formed years ago, and his *Omoo, Typee*, etc., are found in every well-selected home library. He has abstained from producing books latterly, and entered the lecture field, where his success has been entirely commensurate with his exalted literary reputation.

Little has been written about what might be read between the lines of these reviews. It is safe to assume that many a piece of clean-edged irony (even among those stolid statues!) entirely escaped his critics. And from the somewhat awkward paraphrases one could perhaps reconstruct a number of rather nice points. (Certainly few lecturers would have likened the bust of Socrates to the "head of an Irish comedian"; or Julius Caesar to "a good representation of the President of the New York and Erie Railroad. . . . ") Here is the full account of his Cincinnati lecture (from the Daily Gazette, February 3, 1858):

Herman Melville, Esq., the author of several interesting works, lectured before the Mercantile Library Association last evening, to a larger audience than might have been anticipated, considering the condition of the streets and the bad weather. The Hall was well filled, a good proportion of the audience being ladies.

Mr. Melville, in appearance, is about such a man as one might see from reading his works; an adventurous, determined traveler, free in the expression of opinions, and yet a close observer of matters passing around him. He makes no attempts at eloquence, but appears upon the rostrum as though reading from one of his own descriptive works of what he saw. He commenced with a very finely expressed introduction, and then branched into the subject of his lecture -"Statues of Rome." He described the approach to that city from Naples through the gate of St. John, as guarded by a group of colossal figures, in stone, which attest at the entrance that it is the "Eternal City," and at the same time,

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greet and welcome the traveler. As the observer progressed within its walls, he would meet everywhere, in street, squares, dwellings, churches, on every hand, statues which would form his chief acquaintances—that bid the observer a silent welcome, and yet imparted a sense of reality that could be realized by a perusal of history alone.

These statues, the speaker remarked, convey to the looker-on an impression of the original, and impressed upon the mind a reality which could not be effaced. The statue of Demosthenes of Titus, that flits across the page of Tacitus, embodied in the marble the idea of the living man, while the bust of Socrates, at a first glance, scarce gave one an idea of his character. At a first glance it reminded one of the head of an Irish comedian, but a closer observer would see the simple-hearted, yet cool, sarcastic, ironical cast, indicative of his true character. Julius Caesar looked like a man that the present practical age would regard as a good representation of the President of the New York and Erie Railroad, or any other magnificent corporation. And such was the character of the man-practical, sound, grappling with the obstacles of the world like a giant. And yet the appearance of these statues of the mighty dead, whom history made great in their day, disappointed the observer. We all looked for something wonderful-something beyond present experience, and were disappointed.

The same remark was true of Seneca and his apostate pupil, Nero, and we could scarce realize that we looked upon the face of the latter without finding something repulsive, half-demoniac in the expression. And yet, the features were those of a fast young man of the present day, whom daily experience finds upon the race course—with in-

stincts and habits of his class, who would scarce be guilty of excessive cruelties. To look at the statue of Plato, one would think that he would pomade his hair and beard, and discuss grave subjects while making his toilet. But his long flowing locks, nicely dressed, looked as though, like Louis IV. [sic], he could muse over documents while he smelled his Cologne bottle.

The lecturer described the various statues and groups of the Vatican, the streets, churches and private palaces of Rome, and referred to the description of Milton as "a Vatican done into verse"; gave a vivid picture of a marble group representing Lucifer and his companions cast down from Heaven, cut out of a single block of marble, amidst which appeared the unbroken, defiant form of Satan, his whole body breathing revenge, and his attitude one never to submit or yield. He described the statue of the Venus de Medicis, as contrasted with the Appollo [sic], and the figures of the various heathen subjects which history so elaborately describes in words which convey but a faint conception as compared with the impression upon the mind, made by the marble representatives in the "Eternal City."

The lecturer closed by a very beautiful description of the villas and private gardens of Rome, in which every breath of air that stirs is perfumed, and which reminded us that in a garden originated the dread sentence, Death—that it was amidst such perfumed grottoes, bowers and walks, the guests of a Lucretia Borgia were welcomed to a feast, but received a pall.

The lecture throughout was rather interesting than otherwise, although the interest excited in the opening passages was not maintained to the close. The manner of Mr. Melville is too quiet, common-place and unobtrusive for the popu-

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lar audience, but he talks as he writes—without the pretension of those who make lecturing a business.

The faint-praise damning that characterizes most of the reviews often involved some unfavorable comparison with another lecturer who had appeared under the same auspices. It is interesting to note, therefore, a reversal in this procedure. Elbert J. Benton, of the Western Reserve Historical Society, has pointed out that in Cleveland, where Melville was paid only a dubious kind of compliment, he had, nevertheless, got off with a far more favorable press than Horace Greeley was to get a few nights later. Greeley was labeled "a bore" and accused of giving "positively a diabolical lecture."

The Cleveland Evening Herald (January 9, 1858) announced forth-coming lectures by Herman Melville, Horace Greeley, George D. Prentice, and the Reverend T. Starr King, "everyone having an established reputation." Melville spoke on the 11th; and on the day following it was reported that there was "not a very good house, partly from the effect of forbidding weather and partly from the competing attraction of the Opera." It ends with this comment:

Mr. Melville has a musical voice and a very correct delivery, but a subdued tone, a general want of animation prevents his being a popular lecturer. The same essay, read by him in a parlor as from the pages of a book, would give far greater satisfaction than it conveyed last evening when delivered under the guise of a popular lecture. We repeat an axiom

-good writers do not make good lecturers.

Of the four lectures cited in this note, only the Ithaca engagement was assigned the proper date in Weaver's Herman Melville: Mariner and Mystic.

It might, indeed, be quite possible to extend the suggestion in the third paragraph (above) and "prove" that public tastes, with the second season, had virtually forced Melville to drop the subject of statuary and return to the more inviting regions of the South Seas. But here, too, with his anti-missionary sentiment he had begun to mix his own poison. His third try—on "Traveling"—may have represented a kind of compromise, into which he might work the harmless elements of both the earlier lectures.

From the four accounts here considered there are a few points worth drawing together: (1) that his immediate public was very little conscious of Moby-Dick; (2) that on the subject of "Statuary in Rome" he was not a "popular lecturer"; (3) that his failure as a speaker in no way harmed his reputation as an author; (4) that his knowledge of his subject was never doubted, but that his choice was unfortunate and his platform mannerisms monotonous; and (5) that both as a speaker and as a writer he faced a very real dilemma: what he wanted to say would not sell well, and to say what he himself had little will for was almost intolerable.

[For a search of these newspapers we are indebted to Gladys E. Love of the Rochester Public Library, Elbert

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J. Benton of the Western Reserve Historical Society, and Lillian C. Wuest of the Historical and Philosophical Society of Ohio.—*The Editors*]

"Too Little and Too Late"

THERE has been sufficient inquiry about the source of the phrase "too little and too late" to justify a brief mention here.

In the New York *Times*, July 6, 1942, Fred E. Baer attributed it to Allan Nevins, who had used it in an article called "Germany Disturbs the Peace" (*Current History*, May, 1935, p. 178):

The former Allies had blundered in the past by offering Germany too little, and offering even that too late, until finally Nazi Germany had become a menace to all mankind.

Queríes

» Chaucer in Colonial America. Those who have the patience to go through Caroline F. E. Spurgeon's Five Hundred Years of Chaucer Criticism and Allusion will doubtless be surprised to discover that the three volumes do not contain a single reference to Chaucer from an American source before the nineteenth century. And if they continue their search through the various additions to this work, they will again find little: an allusion from the seventeenth century in Nathaniel Ward's commendatory verses to Anne Bradstreet's The Tenth

Muse, two references in Cotton Mather's Magnalia Christi Americana, an echo of The Canterbury Tales in William Byrd's History of the Dividing Line, and a few others. Copies of Chaucer were likewise rare, though we know that there were several in private libraries in Colonial Virginia, and that, early in the eighteenth century, Yale and Harvard each had a copy.

So far as I have been able to discover, the only poet in Colonial America who was influenced by Chaucer was Thomas Godfrey, best known for his play, The Prince of Parthia, but also the author of Iuvenile Poems on Various Subjects, published posthumously in Philadelphia in 1765. Elsewhere (American Literature, January, 1941) I have discussed the Chaucerian influence on two of these poems, "The Court of Fancy," and "The Assembly of Birds." I quoted there Godfrey's remarks on his indebtedness to Chaucer as they are set down in the 1765 volume.

The Court of Fancy, however, is of special interest since it was published separately in Philadelphia in 1762, during Godfrey's lifetime. A hitherto unrecorded allusion to Chaucer appears in the "Advertisement" to this edition:

When the Author of the following Poem returned to this City, he was concerned to find that several incorrect Copies of his first Plan had been handed about; and was under some Apprehension, lest it should fall into the Hands of some one, who (biassed by Novelty) might publish it in that immature State, in his Absence. This, added to the Expectations, the Authors of the American Magazine have given the Publick, of receiving it one Day from the Press, have induced him to furnish a Copy to be submitted to their Candour, sooner than he otherwise intended. He would not however permit it to be published, without an Acknowledgment, that he took the Hint of the Transition. from the Court of Fancy to that of Delusion, from Chaucer's Change from the House of Fame, to that of Rumour; and that in describing the Walls of the Court of Fancy, he had his Eve on the Description of the Temple of *Fame*.

Can your readers supply other Chaucer allusions from Colonial America?

H. B. Woolf

» Greater New York Medal. In October, 1898, Andrew Haswell Green, the "Father of Greater New York" (and trustee of the Tilden Trust and the New York Public Library), was presented, by the City, the Greater New York Medal. It was 2½ inches in diameter, made of solid gold, and had a weight of 191 dwt.

Green was assassinated in 1903. Under his will the medal was given to the executors of his estate to be disposed of; and the late Colonel Sackett was granted special authority, in this regard. In December, 1906, the medal was listed as an asset of the estate; in December, 1914, it was listed as having been disposed of. It was not sold. Does anyone know where it is at the present time?

Donald G. McCallion

DUKE OF CALABRIA'S THIRD SON. Was Don Piero (Pietro) d'Aragon, third son of Alphonso II of Naples (commonly known as the Duke of Calabria), the legitimate offspring of Alphonso's marriage to Ippolita Maria Sforza? or a bastard? The boy is said to have been born in 1472 and to have died in 1491. If he was a bastard, is it thought that he was a uterine brother of Alphonso's second son, known to be a bastard (also named Alphonso), Prince of Quadrata, Duke of Bisceglia (and Salerno), who was murdered in the Vatican in July, 1500? or that he was borne by still another mother?

Tiffany Thayer

"BLACKOUT" IN ALL LANGUAGES. Has anyone taken the pains to assemble the various terms for *blackout* in all those countries (practically everywhere!) in which some such phrase must exist? I am aware, of course, that anyone could list literal synonyms without much trouble. But I'm looking for the idiomatic terms or phrases.

» "Buck Private." The ordinary sources do not explain why "buck private" is so called. Is there anything interesting behind the name?

R. M.

» LITTLE WHITE MOTHER. Grace Gray De Long known as the "Little White Mother," is said to have been the leader of some cult, popular among the Indians or Negroes, that flourished before 1932. Where can one find an account of her and her following?

Florence S. Hellman

» Sign of the Blameless Egyptian. I cannot, I regret, answer the "Shanghai Gesture" query. But I can perhaps complicate it a little by asking why the same action was generally called, in my days at Yale College over thirty years ago, "The sign of the blameless Egyptian"?

A.E.H.

» The Show Must Go On! With what figure or event is the very common cry "The show must go on!" associated? I have gathered nothing but hearsay evidence. Some say it came originally from the circus; others say the stage—probably vaudeville. Or is this something to which there is no good answer?

Halford Whitney

» Coffee to the General. In the Foreword to William H. Ukers' All About Coffee (N.Y., 1935) it is stated that in 1919 an American general said that

coffee shared with bread and bacon the distinction of being one of the three nutritive essentials that helped win the World War for the Allies.

Who was this American general? And how widely accepted was his estimate of these three foods?

I. D.

» BLACK-EYED PEAS ON NEW YEAR'S DAY. The mention of the New England custom of eating salmon and peas on the Fourth of July (AN&Q, 2:56) reminds me of the old Tennessee custom of eating black-eyed peas, with hog-jowl, on New Year's Day to

bring good luck during the coming year. The idea is so deeply ingrained that some of the hotels list this item on their menus for that day. Does this custom prevail in other sections of the country?

S.F.H.

WRITING OF POE'S "THE BELLS." Mary E. Phillips, in her Edgar Allan Poe, the Man (Chicago, 1926), gives a rather long account of the writing of "The Bells," taken by George Newell Lovejoy from an old newspaper. According to this story, a lawyer in Baltimore (later Judge A. E. Giles) was disturbed one night in November, 1848, by a young stranger who wished to use the lawyer's office and stationery to "commit to paper" some "thoughts [which] have come into my head." His request was granted, and he stayed at his task all night. In the morning, before departing, still unknown, he left with the lawyer a copy of the manuscript. And it was not until some time later that his identity as Poe was discovered.

This same Poe "tradition" is mentioned by Elisabeth Ellicott Poe in her article "Poe, the Weird Genius" (Cosmopolitan Magazine, February, 1909); and by George E. Woodberry in his Life of Edgar Allan Poe (Boston, 1909, vol. 2, p. 442).

I recently found the Lovejoy version in the New Orleans *Daily Pica-yune* (May 22, 1870) taken, I presume, from some other journal. What, I wonder, was the first appearance of this account? And has the story been authenticated?

Arlin Turner

Answers

[References in parentheses are to volume and page of original query and of related answers.]

« Thirty (1:58, 75, 156; 2:58). Dr. Goudy has asked me to deny the story about his working on his last type design, which is to be named "Goudy Thirty." He was misquoted by the Associated Press in an interview on this subject which took place in Los Angeles early in June.

What he really said was that the Monotype Company of Philadelphia, of which he is Art Advisor, had suggested that he design a type to be held until his decease and then to be issued as "Goudy Thirty." Dr. Goudy told me, "I am going to keep on designing type faces as long as I live and as long as anybody will pay for them. I hope I am not through yet!"

Samuel T. Farquhar

« Origin of "Guarache" (2:7, 44, 58). Ramos y Duarte, Robelo, and others of the more respectable Mexican "dictionarists" seem to agree that guarache ("sandal") derives from a similar word in Tarascan meaning "old sandals"—cacles vieios. Paz Soldán's Diccionario de Peruanismos gives huaraca ("a sling") from Quechua huaraca, but I fail to see Quechua traveling clear up to Mexico. The guaracha dance appears in Ramos y Duarte's Diccionario de Meiicanismos but seems to have come from Cuba, hence is probably an unrelated word. Unless I could go deeper into this search, I'd say that the Mexican guarache ("sandal") < Tarascan and bears no relation to Cuban dance guaracha or Quechua Peruvianism hua-raca ("sling").

R. S. Boggs

« Calliopean Society (1:184; 2:60). On December 18, 1835, the faculty of the Granville Literary and Theological Institution (now Denison University) voted to combine the school's two existing literary societies under the name "Calliopean Society." This organization functioned continuously, I believe, until 1917. It secured a charter from the State of Ohio on March 10, 1836, and was given power to grant degrees and confer honors. Its interests were strictly literary; and it attached great importance to the accumulation of a library and to debating. Whether it was influenced by the New York society to which your inquirer referred, I do not know.

We have, at the present time, a "Franco-Calliopean Literary Society." This is a revival of the two older groups—the "Franklin Literary Society" and the "Calliopean Literary Society."

J. L. King Denison University

« Canada and America (2:10). It would seem that Sir Walter Scott's letter of 1817, cited by your English inquirer, constitutes one of the earlier expressions of this opinion. For, according to Albert Bickmore Corey's Crisis of 1830–1842 in Canadian-American Relations (1941), the possibility of Canada's annexation by the United States did not begin to receive large-scale attention until the 1830's. It was predicted by the New York

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Journal of Commerce on January 6, 1835 (see also July 18, 1837); and by Niles' Weekly Register on September 19, 1835 (see also April 2, 1836).

For an expression of this view in Canada I refer you to a statement, quoted by Mr. Corey (pp. 91–2), that appeared in the *Kingston Chronicle* in July, 1838:

We say to the Americans we have been in daily intercourse with you we have witnessed with pleasure your prosperity but we never asked your aid, we never wished your help, to detach us from the mother country . . . we tell you, and we say it advisedly, that nine-tenths of our population prefer the form of government we have to yours; we tell you that we are not an ill-governed or oppressed people we enjoy full, free and perfect liberty.

Edward R. Flint

« Swiss Automata (1:118, 190). Here are a few facts about Maillardet's life that may be of interest. They are drawn largely from Alfred Chapuis' Histoire de la Pendulerie Neuchâteloise (Paris, 1917).

Jean-David Maillardet (b. 1748) was probably the most remarkable of a famous family of clock-makers. (There are records of one Maillardet's repairs on a belfry as early as 1662.) He had an adventurous youth; and at the age of twenty-eight qualified as a mechanical expert. He was an innovator, above all, and his experiments soon began to carry him away from the narrower field of clock-making. Indeed, it was for the extension of his research in perpetual motion that he

became interested in the construction of automata. These efforts brought him fame but no security. He was involved in a quarrel stemming from political events of the year 1794 and was placed under arrest. The decree, however, was revoked two years later. At the age of sixty he is said to have been virtually penniless.

M.C.

« Foxed Paper (2:40). I believe that it is now generally agreed that foxing in books is due to the growth of a fungus in the fibers of the paper. Since this fungus thrives in certain degrees of humidity, foxing is generally found in old books which have been stored in dampish places. (See "Notes on the Causes and Prevention of Foxing in Books," by Thomas M. Iiams and T. D. Beckwith, Library Quarterly, October, 1935. The article is based on the results of a scientific study of the subject conducted at the Huntington Library in California.)

Gilbert H. Doane

"I refer your correspondent to a monograph, published by the University of California Press, entitled "Deterioration of Paper: the Cause and Effect of Foxing," by T. D. Beckwith, W. H. Swanson, and T. M. Iiams. It explains the findings of long research, financed jointly by the Huntington Library and the University of California at Los Angeles (Publications in Biological Sciences, vol. 1, no. 13). A bibliography is appended to the paper.

S. T. F.

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« Purely Fictional (1:87). The Rev. Joel Parker, D.D., once president of the Union Theological Seminary, and pastor of the Clinton Street Presbyterian Church in Philadelphia in 1851, was involved in the incident that probably provoked the first use of the now common assertion that "the characters in this work are wholly fictional and imaginary"

On May 19, 1852, he threatened Harriet Beecher Stowe with libel for misquoting him in her *Uncle Tom's Cabin*. Later he dropped the libel action. Mrs. Stowe, unforgetting and unforgiving, satirized him in her *Dred: A Tale of the Great Dismal Swamp* (1856) as the Rev. Doctor Shubael Packthread, "a minister of a leading church in one of the northern cities," and "a cunning master of all forms of indirection."

But when Mrs. Stowe came to publish My Wife and I; or, Harry Henderson's History (1871), she was more wary. Audacia Dangyereyes was an obvious caricature of Tennessee Claflin, later to figure in the trial of Henry Ward Beecher for adultery. To forestall trouble, Mrs. Stowe wrote a long preface, which, according to the late Forrest Wilson (Crusader in Crinoline, 1941), was "perhaps the first time that now familiar notice had ever appeared in an American novel." It begins:

During the passage of this story through THE CHRISTIAN UNION, it has been repeatedly taken for granted by the public press that certain of the characters are de-

signed as portraits of really existing individuals.

They are not Earle Walbridge

« CIVIL WAR: WAR BETWEEN THE STATES (2:41, 58). The question as to whether the war of the sixties should be called the Civil War or the War Between the States is one which involves the basic philosophy of the contest.

It was the contention of the southern states that they had (as was their legal right) withdrawn from the confederation known as the United States of America, and had formed another similar and independent confederation styled the Confederate States of America. From the southerners' point of view, therefore, the war was fought between two groups of states which had formerly been, but were no longer, confederated under a common constitution.

President Lincoln contended that the seceding states had no right to secede and therefore could not be considered as having changed their relation to the other states of the Union. From the Lincoln point of view, the states which called themselves the Confederate States of America were in actuality still members of the Union, but in rebellion against the authority of that Union. The war thus was a civil war between two different groups within the United States.

Southerners who insist on the use of the term "The War Between the States" feel that if they accepted the use of "Civil War" they would, in effect, surrender their basic contention that they had a right to secede and were outside the authority of the United States Government at the time the war was fought.

S. F. H.

« Kings of England (2:54). [From the many replies to this query we have drawn up a list of collections in which the verses in question may be found. The titles of the verses themselves vary considerably; and hardly two versions are alike. All are anonymous. Some, of course, carry the succession only through Victoria; but several go on to George V.—The Editors]

Beer, W. A. Talks with Pupils. Slippery Rock, Pa., 1889 Bombaugh, C. C. Gleanings for the Curious. Hartford, Conn., 1875 Collins, J. Scripscrapologia: or, Collins's Doggerel Dish of All Sorts. Birmingham, 1804 Farjeon, E. and H. Kings and Queens in Verse. N.Y., 1932 Felleman, H. Best Loved Poems of the American People. N.Y., 1936 Tommy's First Speaker Chicago, 1885 Untermeyer, L. Rainbow in the Sky. N.Y., 1935 Ward, M. O. Songs for the Little Ones at Home. N.Y., 1852 Werner's Readings and Recitations. N.Y., 1890-1916, vol. 23 Whitten, W. Treasure Trove London, 1925

« ISABEL GODIN DES ODONAIS (2:52). A rather detailed account of Isabel Godin des Odonais' early life is given by Ferdinand Denis in Magasin Pittoresque (1857, p. 371), to which Michaud's Biographie Universelle (Paris, 1857) refers. The article contains a portrait of the lady.

Isabel's father, Don Pedro Emmanuel de Grandmaison, was an officer in the Spanish army, who settled in Peru after his marriage, and became governor of the province of Otabalo. Her mother, Doña Josefa Pardo y Figueroa, was a Creole of Peru.

Isabel, who appears to have been exceptionally well educated, married Jean Godin des Odonais at the age of 15 (1741). Jean was evidently a better scientist than businessman, for he lost the greater part of the fortune he had acquired by his marriage in unwise speculations. He decided to attempt to recoup his fortunes in Portuguese Guiana, on the other side of the continent, and left his wife and children in March, 1749, to travel to Cayenne. Shortly thereafter he decided to have his family join him, but was unable until 1765 to obtain the necessary passports from the Portuguese authorities, who evidently suspected his designs. Illness prevented him from going for his wife himself; and he had to intrust the mission to one Tristan d'Orcasaval, who failed to discharge his task.

The story of Mme Godin's journey to join her husband, as given in this account, differs in detail from the two mentioned by Mr. Starrett. It rounds out the tale, however, by stating that the reunited man and wife sailed for France, arriving at Rochelle on May 26, 1775. They settled at Saint Amand,

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France. The death date of Isabel is not given. She lived a secluded life in France, although her adventures were well known. Indeed, Prince Charles Bonaparte named a South American bird (Chamæpelia Godinæ) after her.

Elizabeth Kieffer

« Yankee Blade (2:41). According to Gregory's Union List of Newspapers (s.v. Boston) the Yankee Blade was a weekly published from 1842 until 1895, possibly longer. For a short time it appeared as Yankee Blade and Boston Athenaeum. Incomplete sets are to be found in a number of New England libraries and scattered copies in the Library of Congress, Rutgers University, and the New York Public Library.

Mary J. Messler

"NINE" MAGIC IN STEPS (2:23). A curious book that appeared in London in 1624 is said to have some information on the magical properties of the number "9." It bears a very pretentious title that begins: The Secrets of Numbers According to Theological, Arithmetical, Geometrical and Harmonical Computation; drawn for the most part, out of those Ancients as well as Neoteriques. Pleasing to read, profitable to understand. . . . There is no mention of the author.

B. Vincent Imbrie

« "Nine" has, of course, always been considered a mystical number—the Nine Muses, "thrice three," "cat-o'-nine-tails," "nine lives," etc. But possibly its magic so far as steps are concerned has something to do with the Roman axiom that the number of guests at a dinner must not be less than three nor more than the Muses. But the Romans had another proverb—"Septum convivium, novem convicium" ("Seven for a feast, nine for a brawl")—that might weaken the point!

Maitland Foote

« The Effects of Absinthe (1:168, 192). Marie Corelli used the effects of absinthe as the basis of her novel Wormwood (N.Y., 1890).

T. T.

« ATLAS: OLD AND NEW (2:41). The "change in symbolism" to which Mr. Edwards refers bears a curious relation to some of the early Greek concepts of the figure. A very impressive little book on this subject was written by Désiré Raoul-Rochette—Mémoire sur les Représentations Figurées du Personnage d'Atlas (Paris, 1835). And from it I have translated a few pertinent paragraphs.

The author uses, by way of illustration, a panel of a famous vault of the ancients. Here, he says, in the mind of the original artist, Atlas supported only the sky. But when Pausanias, the Greek traveler and geographer of the second century, made his study of this same piece, he observed that Atlas upheld the sky and the earth. Now this departure, says Rochette, is of no importance; for the words sky and earth, in the language of Pausanias and in that of antiquity, meant—as applied to the personification of the mythical Atlas—only one thing, the world.

And they were, he says, expressed by only one image—the globe. (Cf. Euripides' globe céleste supporté par Atlas.)

From this it appears that our simpler impression of (and familiarity with) an Atlas bearing only the earth hangs on the fact that the word globe, to us, is far more likely to suggest a terrestrial (rather than a celestial) sphere.

J. S. M. B.

« The Commuters (1:185). Shortly after the appearance of my query on the locale of Paine's Commuters, I learned, on excellent authority, that it was Flushing, Long Island, where Paine lived for a time.

Helen Hildman

« The Bogyman (1:85, 106, 119, 142, 186). One can hardly afford to ignore Bras Coupé, the amazing Negro whom Herbert Asbury (French Quarter) has called "New Orleans' most feared outlaw for nearly three years, and the successor of the Kaintock as the hobgoblin with which nurses and mothers frightened the Creole children."

Until 1834, when he was shot by planters on the look-out for runaway slaves, his name was Squier. His arm was amputated; when he had recovered he returned to the swamps to organize a band of robber-murderers.

Bras Coupé, however, was more than an object of fear in the nursery. For three years he enjoyed an incredible reputation among the slaves and became a folk hero (see AN&Q 2:15) of the first rank. It was believed that

he was fireproof, that he had a familiarity with miraculous herbs, and that he fed on human flesh. Some hunters contended that they had seen their bullets "flatten against his chest"; others said that their shots had a way of bouncing back at those who had fired them.

His reign was brief. But it was phenomenal.

Ellen Kerney

« Don't Cross the Bridge (1:105). According to Richard Jente's article on the American proverb (American Speech, June, 1932, p. 344) this may be only a variant of "Don't go over the stile before you come at it," which has been found as early as 1710. (There is a full discussion of this in G. L. Apperson's English Proverbs and Proverbial Phrases, London, 1929.)

Apperson, however, lists the "bridge" version for 1921—which is, of course, ruled out by Longfellow's use of it [1851] cited in the original query. If Longfellow was merely paraphrasing the 1710 line, the answer is in. If not (i.e., if he was quoting an already familiar form), then there may have been no connection between the two.

E. R. Bain

« The Lion's Mouth (1:6). Two indirectly pertinent paragraphs appear in Chapter VIII of *La Tulipe Noire*, by Alexandre Dumas (père):

En conséquence, il dressa une dénonciation anonyme, laquelle remplaçait l'authenticité par la précision, et jeta cette dénonciation à la poste.

Jamais papier vénéneux glissé dans les gueules de bronze de Venise ne produisit un plus prompt et un plus terrible effet.

Also: Act I of Ponchielli's La Gioconda (libretto by Tobia Gorrio) bears the title "The Lion's Mouth"; and on one side of the courtyard has been placed one of the historic Lion's Mouths, with an inscription beginning: "FOR SECRET DENUNCIATIONS / TO THE INQUISITION / AGAINST ANY PERSON...."

E.K.

« Order of the Silver Cross (1:153; 2:16). The International Order of King's Daughters and Sons was founded in 1886 (the word *International* was not legally added to the name until five years later). Men and boys were first admitted for membership in 1887; but the King's Sons always remained a minority group. The order enjoyed a membership of several hundred thousand in the early 1900's.

It was Edward Everett Hale who was responsible for their custom of organizing in groups of tens. And it was he who supplied them with their motto:

Look up and not down,
Look forward and not back,
Look out and not in,
Lend a hand.

Anne Linder

« Buggers, Boogers, and Bugs (1:85, 125, 136, 157, 173, 184; 2:29). I have

run across another bug that may be worth noting.

An account of the rise of Marcus A. Hanna's popularity, in Harry Thurston Peck's Twenty Years of the Republic, 1885–1905, cites an offensive phrase describing the friends of Mr. Roosevelt as "bugs on the White House door-mat." It was taken from an article appearing in the New York Sun, December 14, 1903, following an election in Ohio that had resulted in a great Republican majority; and the Sun associated it with the kind of political sentiment that "obtains among the Buckeyes."

L.S.

« AMERICAN COSMOGONIES (2:9). Marion Bailey Stephenson's article on "How the World Was Made" (Southern Folklore Quarterly, December, 1937) mentions the belief among Creeks and Cherokees that the first earth was pulled up from beneath the water by the crawfish. Northern and western tribes, on the other hand, are said to regard the turtle as all-important.

The bulk of the article is given over to an account of the legend that prevailed among the Onondagas.

D.U.

"Legitimate" questions which are not published will, if accompanied by a self-addressed stamped envelope, be given as much attention as possible.

In submitting answers readers are reminded to identify the query (by date, page, and item head) to which they are replying.

Contributors may, if they prefer, use initials rather than signatures.

No MS material can be returned.

AMERICAN NOTES & QUERIES

A Journal for the Curious

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American Notes & Queries

A Journal for the Curious

EDITORS

Walter Pilkington and B. Alsterlund

Notes

Lamb on Revisions:
An Uncollected Letter

THE contention that men of letters hesitate to look upon their craft as anything but an art and prefer to stand, on trade matters, wholly at the mercy of their "bookseller" or agent may be less easy to support today than it was a century ago. Yet literary history is filled with bickerings and small battles between author and publisher; and it is safe to assume that the poet, the essayist, the novelist emerged from these frays with a more cautious, if not more hard-headed, attitude.

Charles Lamb, warning Edward Moxon, his "bookseller," early in 1833, against premature announcement of a collected Elia, disclosed what might be regarded as a real sense of sales psychology:

The Elias [Last Essays of Elia, 1833] are beautifully got up. Be cautious how you name the probability of bringing 'em ever out complete—till these are gone off. Everybody'd say 'O I'll wait then.'

To be sure, a mood of this kind is not uncommon in Lamb's extensive correspondence.

Few new Lamb letters, however, have come to light since the publication of E. V. Lucas' three-volume edition in 1935. Dozens, of course, may yet be unearthed, for Lamb was a prolific writer of not only full-length letters but notes and "notelets"-as he termed his very brief communications to friends. But it is hardly likely that many of these will so effectively illustrate Lamb's awareness of the more practical aspects of authorship as does the one which I quote below in full. It remains uncollected, and should indeed be made more available to the admirers of Elia. Its interest, bibliographically, lies in Lamb's expressed attitude toward a proposal for a revised text of the popular Tales from Shakespeare, first issued in 1807. The title page of the edition concerned (the fifth) carries, however, no statement of revision—which might indicate that Lamb's dubiousness about his ability to improve the stories was sufficiently formidable to destroy the suggestion.

Enfield, Monday, 10th Jan'y, 1831

Gentlemen:

I return you my acknowledgments for the very handsome manner in which you have apprised me of your proposed new edition of the "Tales from Shakespeare." I have carefully given them a reading since your letter, and do not find anything in them material that seems to call for alteration. I doubt whether I could improve them. But if it will

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give you any satisfaction, I am willing to take the correction of the proofs, if it is worth while at this distance, and you are at liberty in that case to say "Revised by the author." But I leave that entirely to yourselves, and must subscribe myself,

Your obliged ser'vt, Chas. Lamb.

I do not think it at all necessary for me to have the proofs, if you have a reader in town you can depend upon.

The holograph of this letter was once owned by Curtis Guild, one time editor of the Boston Commercial Bulletin. Guild published a text of it (with punctuation "corrected," I suspect) in his book A Chat About Celebrities (Boston, 1897, p. 167). It is addressed, presumably, to the editors at Baldwin and Cradock, publishers of the fifth edition. Not until the next edition, 1837, did the name of Mary Lamb appear on the title page of the Tales.

John H. Birss Polytechnic Institute of Brooklyn

First Theatrical Performance in North America

MARGARET G. MAYORGA states that it is "believed that some adventurers who sailed overseas with Cortez performed a sacred drama in Mexico as early as 1538, and that by 1603 there were daily performances in Mexico City" (A Short History of the American Drama. N.Y., 1932, p. 8). And F. L. Gay has shown that a masque written by Marc Lescarbot in honor of the return of Sieur

de Poutrincourt was presented at Port Royal, Acadia, in 1606 ("The First American Play," *Nation*, February 11, 1909, p. 136).

I wonder, however, if perhaps the first plays to be performed on American soil now included within the limits of the United States were not two comedies presented at the Spanish mission at Tequesta (just south of the present Miami) in Florida in 1567? Robert E. McNicoll, in an article called "The Caloosa Village Tequesta: a Miami of the Sixteenth Century" (Tequesta, March, 1941) states that Brother Villareal, in charge of the mission, wrote to his superior on January 29, 1568:

.... We hold fiestas with litanies to the cross. We have put on two comedies one on the day of St. John [June 24] when we were expecting the governor. This play had to do with the war between men and the world, the flesh and the devil. The soldiers enjoyed it very much.

Lewis Leary

Queríes

» Dumas and Historical Detail. I am almost certain that I have read somewhere in Dumas an account in which he is shown the cell of Monte Cristo, points out some discrepancy with the book, and is blandly told that Dumas was quite untrustworthy!

I've been unable to find the place where I once came across it. Is some reader familiar with this?

Basil Davenport

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» Death from Spontaneous Com-Bustion. Captain Marryat in his novel Jacob Faithful (London, 1896) describes an odd death in the last paragraph of Chapter I in which the victim

perished in that very peculiar and dreadful manner which does sometimes, although rarely, occur to those who indulge in an immoderate use of spirituous liquors from what is termed spontaneous combustion. . . .

He admits that cases of this kind are excessively rare but that the occurrence of them is too well authenticated. This strange ailment, he explains, is an "inflammation of the gases generated from the spirits absorbed into the system." Jacob Faithful continues:

It is to be presumed that the flames issuing from my mother's body completely frightened out of his senses my father, who had been drinking freely; and thus did I lose both my parents, one by fire and the other by water, at one and the same time.

Where are the other accounts of this strange manner of death?

R. P. Breaden

» Animals That Talk. I have occasionally read newspaper accounts of talking animals. Birds (other than parrots) are commonly reported to have this ability. I wonder, however, whether there exist authenticated records of the speech of animals. I do not, by the way, refer to examples such as

the cat who could and did talk—in Saki's cutting story!

S. deV.

[In the Books of Charles Fort (N.Y., 1941) is an account, seemingly verified, of dogs who say simple things, such as "Good morning," "Hello," and "Thank you."]

» Sold Down the River. What is the origin of the baseball expression "sold down the river" (meaning "retired from a major league")? And when and by whom was this same phrase first used as a political figure of speech?

R. G. Wasson

Authors. Self-reviewing pended to William Bowyer's Brought Out in Evidence (London, 1941) is the author's own review of the book. In the course of his own experience in reviewing, he explains, he has always aimed at stating, first of all, what the book contains and what is new or original in it. But critics in general, he admits, hardly have time for this thoroughness of treatment. He has therefore, he says, drawn up a miscellany of reviews that might well serve for a "woman's paper, a weekly literary and political review, a Neo-Thomist critic of poetry, a Marxist-Rationalist journal, a news-letter or parish magazine, and a journal of medical psychology...."

This custom, according to a British source, has a rather old precedent. In January, 1817, the *Quarterly Review* published an almost ruthless review of Scott's *Tales of My Landlord*, the third edition of which had just been

issued by John Murray. Scott was accused of a "slovenly indifference" and charged with sacrificing accuracy to a desire to achieve questionable effects; his heroes, it added, had a certain "insipidity." Scott's own hand in this was not suspected at the time; but the manuscript, remaining in the possession of the publisher, has since established Scott himself as responsible for a large share of the review.

This same practice is associated, in my mind, with several nineteenthcentury American novelists or essayists. Who were these authors?

Holcombe R. Brandt

» Battle of the Hawk and Snake. In an eighteenth-century manuscript which I am editing I have found a reference to "the battle of the hawk & snake, nobody cares which beats." I have been trying to identify this fable or story for some time. Are your readers acquainted with it?

Theodore A. Zunder

» Fox's Prophecy. In 1939 there was current a prophecy, supposedly made by a hunted fox, which outlined the future of England and the course of this war. Where might I find this?

H. A. L.

» Volvelles. Gilbert R. Redgrave, then President of the London Bibliographical Society, wrote an article entitled "Books Containing Volvelles" for the *Book-lover's Magazine* (1907, pp. 209–213). His survey covers a period of 120 years, beginning with the *Kalendarium* of Johannes Monteregio, printed by Ratdolt in Venice in

1476. Redgrave pointed out that the volvelle [or lunary], naturally, appears in works on astrology, and was used chiefly for the purpose of casting nativities and "in the serious business of deciding upon important events in life." With the decline of the art of the astrologer, volvelles became almost obsolete, and are rarely found in seventeenth-century books.

Redgrave's piece is the only one I have found on this subject. I wonder what else has been written, and whether anyone has collected books containing these devices?

I. D.

[The following query is relayed from the English Notes and Queries, by special arrangement.]

» Shot at Dawn. Can any reader say when the custom of shooting military prisoners at dawn was first recorded? Is it of pagan origin?

C. J. R.

Hardrock Miners' Folklore

We are collaborating in a general book on the subject of hardrock miners' folklore in the United States, and we will be glad to receive material of the kind found in our articles in recent issues of the Journal of American Folk-lore, California Folklore Quarterly, Southern Folklore Quarterly, and Mines Magazine. Material received will be gratefully acknowledged.

Wayland D. Hand, University of California at Los Angeles Duncan Emrich, University of Denver $A \cdot N \cdot \mathcal{E} \cdot Q$ September 1942

Answers

[References in parentheses are to volume and page of original query and of related answers.]

« Nerissa's Ring (1:69, 126). The story of "Nerissa's Ring" was introduced into Italy from the East before either France or England was a literate nation, that is, probably in the ninth century. I recall learned footnotes on the legend in one or more of the following: Burton's Arabian Nights, Ocean of Story, Gesta Romanorum, Pentamerone, Decameron, and Masuccio.

Nock and Wilson (The Urquhart-LeMotteux Translation of the Works of Francis Rabelais. N.Y., 1931, p. lxviii) state that the legend "had been several times recounted with some difference in detail: in the Encens au diable (Nouv. xi) of the Cent Nouvelles Nouvelles, in the fifth of Ariosto's Satires, and in Poggio's Visio Francisci Philelphi."

In the Orient the "ring" had a third name, neither Carvel's nor Nerissa's. Since so many of Shakespeare's plots are of Italian origin ("origin" so far as *his* use of them is concerned) it seems to me more probable that he encountered the tale in one of the pre-Rabelais versions.

Tiffany Thayer

« Sergeant Gilbert H. Bates (2:8). Sergeant Gilbert Henderson Bates's activities following his triumphal return to the United States in 1873 are covered in an obituary that appeared in the Bloomington (Illinois) Pantagraph, February 19, 1917.

For thirteen years he continued his

efforts to solidify good will between the North and the South, and he made incredibly long marches on foot, always bearing the flag unfurled. In November, 1882, he is said to have delivered seventy-five public addresses, most of which were an hour long. He received no payment for these lectures. In April, 1886, when his health failed him, he was forced to retire. He died on February 17, 1917, at his home on the west side of Saybrook, Illinois, in the section known as Brooklyn. He was buried in the old cemetery inside the corporate limits, on the east bank of the Sangamon River.

His famous march through the heart of the Confederacy, following the surrender at Appomattox (when thousands of northerners honestly believed that he was inviting serious trouble) is reviewed briefly in the opening pages of his own book, Sergeant Bates's March from Gretna Green to the Guildhall. He failed, however, to mention the fact that the grand finale of this trek included not only a reception by President Johnson at the White House but a tremendous public ovation.

There are, moreover, a number of significant details which might well be recorded here (from *Pantagraph* mentioned above and August 26, 1939, issue of same paper).

The mission to England was not undertaken as an ordinary peacetime good-will trip. An international board of arbitration had awarded the American Government damages of \$15,500,000 against England for the destruction of American property during the Civil War. Many believed that this

settlement would intensify British resentment. One of Bates's friends posted a bet of \$1,000 in gold against \$100 in greenbacks that the proposed mission could end in nothing but failure. Bates accepted this "dare," not, he said, to win the bet but to "do the cause of international amity some good." And as soon as he became fully aware of the effect of his demonstration he immediately wrote his agent in Illinois and threw over the wager.

Bates was born in Springwater Valley, Livingston County, New York, on February 13, 1836. He came of two very old New England families. At an early age he went west and at the outbreak of the Civil War was living in Wisconsin. He and his three brothers entered the Union Army from that state. For a while he was engaged in some "special service" and withdrew from this to enter Company A, First Wisconsin Regiment, where he served as a sergeant until the close of the war. He was married to Ann E. Noe of Albion, Wisconsin, on December 23, 1863; two of their six children died in infancy.

It is said that at one time he and his son Frank traveled with Buffalo Bill's Wild West Show.

Thelma J. Van Ness

« Bogus, Erc. (2:24, et al.). In western Maine in the eighties variant forms of "bogus," such as "Tantum Bogus," "Tantry Bogus," and "Tanterrum Bogus" were commonly used as proper names, according to an editorial in the New York *Times*, September 3, 1931. The writer, drawing on a series of letters which had re-

cently appeared in the Boston *Transcript*, stated that these names were not used by persons of old New England stock, but rather by those who had emigrated from Ireland, Wales, or England within a generation.

The editorial quotes these lines from the *Transcript* correspondence:

My father used the form "Tantum Bogus" and explained that "Bogus" was a big, individual bogy. He said that his father had told him that. Grandfather was a Kildare man who came from Ireland in the last quarter of the eighteenth century.

And again: a man of Welsh parentage from New Brunswick held that "Tantum Bogus" was the head Bogus and that the Bogus family was especially addicted to sorcery.

E. K.

« Bone Cylinders (1:116; 2:12). There are references in my files to tubes of bone and occasionally of soft stone. These were about four inches long, with a lumen about ½ inch in diameter, and were used by the Indians in various ways.

Good descriptions of their use in "cupping" exist among the Ojibway and Chippewa. A medicine man would use a sharp flint to make a crosshatch of scratches on an area of a patient's skin over the site of, say, pain in pleurisy or over a swollen and painful joint. Then he would apply the tube to the place, and suck violently, drawing blood and serum to the surface. This gave definite, though temporary, relief, on the principle of counterirritation.

More often, however, sucking was

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a phase of signatory medicine. Where there was pain, stiffness, or pulling, particularly about a joint, the patient might be told that a pebble or beetle had got into the part. After sucking violently through his tube, the shaman would remove a jagged pebble or a beetle from his mouth as evidence that he had drawn out the cause of the pain. Subsequent treatments of poultices of crushed wintergreen and moxas would relieve the condition; sometimes baking was resorted to. And so faith in the medicine man's claims was established.

Many tribes ascribed diseases, the etiology of which was not known, to evil spirits that had entered the patient's body. In such cases, the theurgist healed by sucking out the malignant spirit to the accompaniment of considerable hocus-pocus. Mrs. Tilly E. Stevenson, in her accounts of the Zuni Indians, mentions seeing a Zuni medicine man several times working a "cure" of this kind, for which he was famous. The procedure, leaving out the songs and dances used to heighten the psychological effect, consisted of suction through a tube. After much ostentatious effort, the sucker sprang away from the patient as though hurled by an irresistible force. He then drew yards and yards of cloth, yarn, or bits of blanket from his mouth, in this way ridding his own body of the evil spirits he had withdrawn from the patient. So clever were his manipulations that even after repeated observations, Mrs. Stevenson was unable to tell how the trick was done.

Similar tubes were used by bedrid-

den patients as drinking tubes. However, the leg bones of large birds were in more common use for this purpose.

Among the Indians of the plains, and especially in the Missouri River group, sucking tubes were tied into animal bladders to form the nozzle of syringes used for enemas, irrigation of wounds, or as douches.

The caliber of the bone tubes which I have seen (½ inch) would probably preclude their use as arrow gauges. I have not seen a shaft that exceeded five-sixteenths of an inch in diameter. Possibly, however, those found in Virginia may have had a narrower lumen. If so, it would certainly be difficult to disprove the use suggested by Mr. Edwards.

Eric Stone

« Characters from Other Novelists' Novels (1:86; 2:47, 57). One might well recall the brief but effective introduction of D'Artagnan in the first act of Rostand's Cyrano de Bergerac. (D'Artagnan was, of course, a historic figure, but for practical purposes he may be regarded as one of Dumas' own creations.)

Basil Davenport

« Walter de la Mare introduces Don Quixote, Long John, and other fictional characters in his *Henry Brocken*. And Sherlock Holmes appears again in Twain's "A Doublebarrelled Detective Story" (*Harper's Monthly Magazine*, January and February, 1902).

Edward Ellis

« The two Frenchmen writing in collaboration and in continuation of

the Dumas romances were Paul Féval (fils) and M. Lassez. They made an attempt to bridge the gap between The Three Musketeers and Twenty Years After in four novels: Martyr to the Queen, The Heir of Buckingham, The Secret of the Bastille, and The Mysterious Cavalier, all four collected as The Years Between (1928-29). The hero was an apocryphal Chevalier Tancrède, a supposedly unacknowledged son of Anne of Austria. The period of action was the end of the reign of Louis XIII and the beginning of the rule of Louis XIV. Paul Féval (fils) traced the further adventures of D'Artagnan and Cyrano in Comrades at Arms (1930) and Salute to Cyrano (1931)—these dates are of the English translations.

E. F. W.

« FLOATING CHURCHES (1:169, 190). The first floating church in New York City was The Floating Church of Our Saviour. It was the result of the tireless energy of the Reverend Benjamin C. C. Parker, the son of a former Massachusetts bishop, and (with its successors) remained in the service of seamen until about 1908. The church was built upon the divided hull of a former ferry boat named the "Manhattan." The hulls were placed ten feet apart and covered with a deck 12 yards wide and 76 feet long. The Sailors' Magazine, published by the American Seamen's Friend Society, gave an account of it in the November, 1844, issue:

It is a tasteful gothic edifice with turrets, a spire, buttresses, and a bell, all erected on the deck of a

double boat, well coppered, and graceful in her motion on the water, when a large steam boat passes near, or the winds and waves are high on the bosom of the deep. It is moored in the East River, at the foot of Pike Street, a short distance from the wharf, securely protected from the influence of the tides, the currents, ice and the surrounding shipping, by large booms, extending in connection about it, and is entered by a large platform, guarded on the sides, and lowered down so as to extend to the landing at the time of public worship.

It was equipped with an organ built by George Jardine.

The second of these churches was The Chapel of the Holy Comforter, dedicated in November, 1845, and moored in the North River, anchored at Dey Street. It was opened for religious services in February, 1844.

The Church of the Redeemer, described in the original query, was, by the way, built at Bordentown, New Jersey, and was anchored at the Dock Street Wharf in Philadelphia. The Reverend Mr. Parker was responsible for the construction of the first two churches, and preached at the dedication of the third.

James C. Healey

« "BUCK PRIVATE" (2:72). Marion Hargrove (See Here, Private Hargrove. N.Y., 1942) gives this explanation of "buck private":

The term "buck private" was explained to us this afternoon. It refers to the Old Army Game, "passing the buck." The sergeant is first called on the carpet for a mistake in

his platoon. The sergeant seeks out the corporal and gives him a dressing-down. The corporal passes the buck by scalding the ears of the private. The private doesn't even have a mule to kick, so he can't pass the buck any farther. He keeps it. That makes him a buck private.

Helmut Ripperger

« Gypsy Novel (1:39). The novel in question is Aylwin by Theodore Watts-Dunton, published in New York in 1898. Winifred Wynne was the girl with the split personality. The diamond-studded cross, stolen from the coffin of one of the Aylwins, was "The Moonlight Cross of the Gnostics"; and the thief, wearing it, was soon killed in a landslip. Sinfi, the gypsy heroine, was drawn from life; and Dante Gabriel Rossetti and William Morris also figure in this roman à clef.

Earle F. Walbridge

« GHOST-TALK (1:85, 107). Indian Ghost Legends (Nebraska Folklore Pamphlet No. 12, Federal Writers' Project) assembles eight Indian ghost stories in which the spirits of the dead return to earth and talk, in ordinary speech, to their living fellow-tribesmen.

« Coon (1:23). Sigmund Spaeth (They Still Sing of Love. N.Y., 1929, p. 45) mentions the fact that "Zip Coon," which later became "Turkey in the Straw," contains a reference to the Battle of New Orleans. The implication is that the song "probably dates back even earlier than 1815."

E. K.

« G. J. Nathan's First Published Work (1:104, 119). G.J.N. may have been denying the authorship of the sonnets on the same grounds that Sinclair Lewis long referred to "Tom Graham" in the third person—I have seen inscriptions of this kind in *Hike and the Aeroplane*, his first book.

Figures of prominence—for perhaps a variety of reasons—have often successfully denied their own identities. I remember once hearing H. Bedford-Jones explain to his audience that he was indeed sorry that H. Bedford-Jones was unable to be present. He made due apologies for him, and discussed the man and his work with an air that was disarmingly impersonal. A number of people present who did not know the author by sight believed every word he had said.

Ellen Shaffer

« Corruption and the Literary Art (2:24). Assuming that the literary art is a form of "learnedness," Thomas Love Peacock (*Melincourt*, 1817, vol. 3, p. 163) suggests, by implication at least, a converse of the idea to which your reader refers:

The corporeal decay of mankind I hold to be undeniable: the increase of general knowledge I allow: but reason is of slow growth; and if men in general only become more corrupt as they become more learned, the progress of literature will oppose no adequate counterpoise to that of avarice, luxury and disease.

There is, of course, no direct reference to Canada or America; but the

idea has probably had dozens of different applications.

R.R.

« Paul Bunyan and Modern Folk Heroes (1:6, 28, 44, 91, 140; 2:15). According to legend, a very modern Nebraska folk hero called Febold Feboldson, the first white settler (except for Spaniards and Frenchmen) west of the Mississippi, has much of the spirit of Paul Bunyan. Indeed, tales of each overlap at some points. Paul R. Beath, in Febold Feboldson (Nebraska Folklore Pamphlets No. 5 and No. 8, Federal Writers' Project) has collected a number of these stories.

In the year of the Petrified Snow (which held up all the forty-eighters and made them forty-niners) Febold was operating an ox train between San Francisco and Kansas City. He would load up in Death Valley with the hot desert sands and peddle them to the gold rushers as he worked East, at \$50 a bushel. . . . And it was in the so-called Year of the Striped Weather (which followed the Great Heat) that Febold's farm was dotted stretches of sunshine stretches of rain. The sun beat down on the corn and popped it; the rain washed the syrup out of the sugar cane on the hill; and down rolled the first (and biggest) popcorn balls.

With fifteen years of experimentation Febold succeeded in breeding a bumblebee as large as an eagle. And when the coyotes wailed so mournfully that the cattle lost their appetite, Febold had the good sense to get some help from Paul Bunyan. And out of the northwoods came a

hundred "whimpering whindings" whose wail was far more dismal than that of the coyotes. The effect was all that could be wished for, a kind of choral anti-toxin.

Febold never failed to apply the simpler laws of life to the larger problems. Someone showed him that in making a broad jump he could vastly increase his leap by releasing a few stones with a backward push of his arms just as he moved into the air. Febold immediately picked up two boulders, one in each hand, and hurled himself so far out into the horizon that it took him three hours to walk back.

Ellen Kerney

« Cries of Crap Shooters (1:7, 43; 2:42, 57). I don't know anything about the rhyming slang to which Mr. Maurer refers but I do know that "Hit that Fo', Little Joe" and "Eight-er [or "Ada"] from Decatur" are not the only crap shooters' cries that involve a rhyme. Here are two others—"Sister Hix" for the six and "Nine-er [or "Nina"] from China" for the nine point.

The double-ace, ace-deuce, and double-six ("Box cars") are, of course, crap points on the come-out and are generally greeted with cries of "Craps [or "Crap-o"], the name of the game!" The seven and eleven are "naturals" and win for the shooter on the come-out. One pet name which I recall and which has not been mentioned in the earlier answers is "Fever in the South" for the five. In a light mood players will sometimes hail the ten as "Enormous Richard"; and

either the six (or is it the eight?) is often referred to as "The businessman's point."

S. F. H.

« Allen's As a Man Thinketh (2:22). James Allen (1864–1912) was an Englishman, and evidently averse to publicity. He did not appear in the Who's Who of the period, nor is he entered in the DNB. Except for his emphasis on sweetness, light, and New Thought, he bore no relation to James Lane Allen, the American novelist, who, confusingly, did appear in Who's Who.

As a Man Thinketh was first published in London (1903), by the Savoy Publishing Company. Allen prefaced a later book, Light on Life's Difficulties (Ilfracombe, 1907) from his home, Bryngoleu, in Devonshire.

E.F.W.

« INN LITERATURE (1:71, 108, 159). New York's old and fashionable Hotel Brevoort in Clyde Fitch's *Captain Jinks of the Horse Marines* should not be ignored.

D.U.

« Dutch Treat (2:55). In an article on "Growing Up in a Dutch Fishing Town" (*Travel*, September, 1936) David Cornel de Jong, referring to the "almost violent idea of Dutch domesticity," states that it is customary for uninvited women callers to carry their own bit of tea with them together with a "diamond of rock candy" to sweeten it. This practice, he suggests, "may have something to do with the idea of 'Dutch treat.'"

Rhea Hall

« MARK TWAIN AND GORKI (1:6). The late Dan Beard (who illustrated Mark Twain's A Connecticut Yankee in King Arthur's Court) has a characteristic anecdote about Mark Twain's reaction to the Gorki episode. In Beard's autobiography, Hardly a Man Is Now Alive (N.Y., 1939, p. 347) he says:

I was up at Stormfield and during a talk with Mark Twain I remarked that it was too bad that Gorki had no better sense than to come here traveling with a woman who was not his wife. Mark was smoking a pipe and pacing up and down, arrayed in his favorite silk kimono. He said, "Dan, that man should have had a guardian. Someone should have posted him, someone should have instructed him. . . . Why, Dan, that man might just as well have appeared in public in his shirttail."

E.F.W.

« Edgar Lee Masters' Mark Twain: A Portrait treats this episode as one in which there was "much more at stake than the relations of Gorki and the Russian actress" and that as a "great satirist and cathartic of American pruriency he [Mark Twain] missed his chance in this instance" [i.e., for refusing to countenance Gorki's visit]. Masters, indeed, does not dismiss the matter in any mild terms.

E, K

« Condemnation without Investigation (1:42). Both Herbert Spencer and William Paley have been cited as the author of this statement. The alleged Paley version published in the New York Times Book Review, May 24, 1936, p. 23, reads:

There is a principle, proof against all argument, a bar against all progress, and which, if persisted in, cannot but keep the mind in everlasting ignorance, and that is contempt prior to examination.

The only similar idea which I myself found expressed by Paley appears in the section called "Preparatory Considerations" (see his Works, Boston, 1810):

But since it is an objection which stands in the very threshold of our argument, and, if admitted, is a bar to every proof, and to all future reasoning upon the subject, it may be necessary . . . to examine the principle upon which it professes to be founded. . . . That it is contrary to experience that a miracle should be true, but not contrary to experience that testimony should be false.

Ellen Kerney

« Booksellers in American Fiction (1:167; 2:46). Don't omit *The Bondage of Ballinger* (Chicago, 1903), that delightful story of Roswell (brother of Eugene) Field about a bibliomaniac who in the course of his madness conducted a bookshop. The venture failed, it may be recalled, because Ballinger would take home his best books.

John Valentine

« Fortuné Ricard (2:22). Charles Joseph Mathon de la Cour (Fortuné Ricard) was born in 1738 in Lyon, France, the son of Jacques Mathon de la Cour, a mathematician. He studied in Paris and moved in a decidedly intellectual circle until the death of his father in 1770, when he returned to Lyon. Here he became a founder of a philanthropic society and set up a school in imitation of the Athénée de Paris.

He was an economist and a promoter of social reform; and is said to have been so overly generous with what funds he had that he was constantly obliged to borrow from friends. During the siege of Lyon, at the time of the Revolution, Mathon de la Cour refused to leave the city. He was eventually tried before a revolutionary tribunal and went to the scaffold in October, 1793.

Benjamin Franklin, in a letter to Ricard on November 18, 1785, said that the reading of Fortuné Ricard's Testament (published that same year in England at Franklin's instigation) had "put it into the head and heart of a citizen [Franklin] to leave two thousand pounds sterling to two American cities. . . . " It was to be loaned out at five per cent to "young beginners in business"; and the accrual after a hundred years was to revert to those cities in the form of public-works funds.

This Testament, to which Franklin referred, was appended to Richard Price's Observations on the Importance of the American Revolution (1785)—but with apologies for its "turn of humour." It is an odd document, in view of the real facts concerning Ricard's life. Ricard states that his "much honored grandfather, Prosper Ricard," left him 24 livres as he entered his eighth year, that this amount

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had increased to 500 livres, and that he must therefore "some time or other set bonds to [himself]." The money, he said, was to be divided into five equal parts, each of which, at the end of a hundred years, would amount to more than 13,100 livres. The accumulations at the end of that time were to be used for: the awarding of school prizes for dissertations and competirive excellence on all manner of subjects; the founding of museums, equipped with excellent libraries open to the public and staffed by persons who could present good moral credentials and who had never been guilty of "writing against religion and government"; the payment of France's national debt (upon condition that the comptrollers general would be obliged to undergo an examination in arithmetic before entering office); aid to England in the payment of her public debt; the rehabilitation of peoples oppressed by aggressor nations; the razing of unseemly houses; and the construction of recreation quarters for women.

A footnote at the end of the will states that the *Gazette de France* had just announced a compound-interest legacy much like Ricard's. It had been made by one "Judge Normand of Norwich," who had died in 1724; and it had provided for the founding of a boys' school that would allow each youngster a pound of roast beef each Sunday at dinner and ten ounces of plum pudding with the evening meal. There is, however, nothing to indicate that Judge Normand and Ricard had exchanged ideas.

L.R.M.

« Fine, Confused Feeding (1:183). I do not recall the phrase in one of the Waverley Novels. But Dr. John Brown's *Horae Subsecivae* (Edinburgh, 1859) contains an essay entitled "With Brains, Sir," in which he makes the following comment on Sedgwick's *Discourse on the Studies at Cambridge*:

The very confusion of Sedgwick is the free outcome of a deep and racy nature; it puts us in mind of what happened, when an Englishman was looking with astonishment and disgust at a Scotchman eating a singed sheep's head, and was asked by the eater what he thought of that dish? "Dish, Sir, do you call that a dish?" "Dish or no dish," rejoined the Caledonian, "there's a deal o' fine confused feedin' aboot it, let me tell you."

Peter Griffiths

[From Notes and Queries, June 27, 1942, p. 363.]

« A similar expression is quoted by George Saintsbury in *A Scrap Book* (London, 1922, p. 161). The "author" referred to is not Saintsbury himself.

Years passed, and the author had an opportunity of publishing, for an assured sum, one of those volumes of collected Essays which reviewers welcome, if they are in a good temper, as "nice confused feeding," and sneer at, if they are in a bad, as "twice-cooked cabbage," "door-tray pastry," "Monmouth Street toggery," or anything else derogatory that their knowledge of life, literature, and history may suggest.

Ellen Kerney

« A Possible Verse Parody of Мову-Dicк (2:3, 43, 62). I am grateful to Mr. Ashley for his reply, and I must say that it seems to settle the question. No Melville or whaling literature expert myself, I would have been well content to allow "The Great Whaling Expedition" to rest in the obscurity of the pages of the Comic Monthly had not a well-known Melville expert, whom I queried about the matter (and to whom I showed the piece), suggested that in his opinion the verses were, as seemed possible to me, a parody of Moby-Dick. Another expert was inclined to believe that the poem was not a parody, but he could offer no opinion as to what it might be. I then submitted it to AN&O for further examination and discussion.

The slightly acidulous tone of a portion of Mr. Ashley's answer seems scarcely justified by the facts. In my Note the word possible was placed in the most prominent position in the title; the original statement that "the mariner's deep-seated hatred for the huge leviathan is inexplicable" was not mine, as Mr. Ashley says, but the anonymous author's (in one of the original footnotes to the poem). When I used the word inexplicable in the text, I was plainly quoting the footnote. Finally, the captain's hatred for the whale might still be unexplained if not "unexplicable" were Mr. Ashley not able to point to parallels in other whaling poems. The parallel with Sir Arthur Conan Doyle's Adventures of Gerard is in itself hardly sufficient to do away with the desirability of further comment.

However, it can at least be said that another whaling poem, hitherto unknown to some Melville authorities and to Mr. Ashley, who is obviously very well acquainted with whaling literature, has been brought to light.

Hyatt Howe Waggoner

« The Show Must Go On! (2:73). In France it is traditional to regard Molière as the creator and epitome of this philosophy. Beatrix Dussane (*Un Comédien Nommé Molière*. Paris, 1936, p. 134) quotes, moreover, a conversation between Joseph Bejart and his friend Molière, in which Bejart says "La représentation, il n'y a que cela qui compte. . . ." This supposedly took place in the year 1659.

John Forster, in his Charles Dickens: His Life and Work (London, 1928, p. 539) gives an account of a speech made by Dickens on the same theme. The occasion was a dinner given for the Actors' Theatrical Fund on April 14, 1851. Dickens told how actors left scenes of sickness, suffering, and death to play their parts, and how all human beings had to hide their hearts in carrying on the fight of life.

E. K.

Erratum

July, 1942, p. 53 (col. 1, l. 4): for 1869 read 1769.

"Legitimate" questions which are not published will, if accompanied by a self-addressed stamped envelope, be given as much attention as possible.

In submitting answers readers are reminded to identify the query (by date, page, and item head) to which they are replying.

Contributors may, if they prefer, use initials rather than signatures.

No MS material can be returned.

AMERICAN NOTES & QUERIES

A Journal for the Curious

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American Notes & Queries

A Journal for the Curious

EDITORS

Walter Pilkington and B. Alsterlund

Notes

Global Darkness

THE word blackout appears to be an unsolicited bonus of the present war. Although bombing was not inconceivable in 1918, there seems to be no good evidence that any phrase to describe this kind of enforced darkness was in use at that time.

According to English Studies (February, 1940, p. 29) the word is of "pre-war though recent origin," but even approximate dates are not given. The article refers to an advertisement of a treatment for "Black-Out Eyestrain" in the December, 1939, issue of Punch; and mentions a rather ungainly use of the term in the November number of the same paper: ". . . we must still endure the totally black-outed nights."

The *Daily Express*, February 15, 1940, looked back on the "pre-black-out days." And the *Listener*, in its February 8, 1940, issue carried a headline reading "Black-out to Black-out Petrol."

From a long list of informants

AN&Q has succeeded in assembling most of the idiomatic words or phrases now in current use in belligerent (and a few non-belligerent) countries. To assign individual credits to all readers who followed up the query in the August issue would be space-consuming; we are, however, especially indebted to Hermann S. Ficke, of the University of Dubuque, for several of the more inaccessible ones. For many it was advisable to give only the transliterated form:

Arabia: Atimme (pronounced: Ahtimm-ah [accent on first syllable])
Belgium: Both occultation (French)

and occultatië (Flemish) Bohemia: Zatemniti Chile: Obscurecimiento

China: In Cantonese dialect the transliterated form is pronounced Dun faw gwoon tsai [combining the characters for light and control]

Costa Rica: Oscurecimiento or Ob-

scurecimiento

Czechoslovakia: Zatemnění
Denmark: Mørkelægning
Estania: Dimondus

Estonia: Pimendus Finland: Pimennys

France: Obscurcissement [and, according to a French officer now at the University of Dubuque, blackout is used in conversational French]

Germany: Verdunkelung; for practice blackout the word is Verdunkelungsübungen

Greece: Photósvesis

Japan: Toka kansei; or Shōtō ["Put out the lights!"]

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Mexico: Obscurecimiento Netherlands: Verduistering Norway: Mörklegning

Peru: Apaga luces

Poland: Pelne zaciemnienie, mean-

ing full dim-out

Portugal: No word that could be literally translated "blackout" has yet been coined. *Pôr a cidade ás escuras* ["to put the city in the dark"] is the phrase in common use.

Puerto Rico: Obscurecimiento

Russia: Zatemnénie

Spain: Obscurecimiento; colloquially, it might be Apagón; and historically, in florid language, one might use the old and traditional Spanish expression hora de queda.

Sweden: *Mörkläggning* Switzerland: *Verdunkelung*

Turkey: Pasif Korunma için karartma

Yugoslavia: Zamračenje (pronounced: Zah-mrah-tchay-nyai)

More Evidence on an Early Theatrical Withdrawal

TO theatrical historians who accept the traditional date (April 24, 1767) for the performance of the first thoroughly American drama, William Dunlap's contradictory statement has remained the major source of opposition (minimized, however, by reminders of Dunlap's sporadic inaccuracies).

Six years before the appearance of Dunlap's book in 1832 a Philadelphian who signed himself merely "S." wrote, for the London Magazine, a short account of the state of

the drama in America. It appeared in the December, 1826, issue under the heading "A Letter from Philadelphia," dated September 18, 1826. I will quote the two paragraphs in point:

It appears to me, that very little is known in Great Britain concerning the present state of American literature; and less of the dramatic than of any other department. Though nothing of commanding merit has appeared, still there are many dramas before the public which deserve a passing notice; and a brief sketch of our dramatists may prove neither stale nor uninteresting information to the English reader.

The first drama written by a native Philadelphian, was a tragedy in five acts, entitled "The Prince of Parthia," by Thomas Godfrey, the son of the inventor of the quadrant. . . . It was intended for representation, but never performed [italics mine]; and after his death, which occurred in his twenty-seventh year, it was printed in Philadelphia, in a volume of miscellaneous poems, in 1765.

S.

The value of this assertion depends, of course, not only on the interpretation of never performed but on the reliability of "S." as an informant. The initial has not been identified with any certainty. But that it was Richard Penn Smith (1799–1854), Philadelphian, playwright, and miscellaneous writer, seems somewhat likely. Smith's grandfather, Rev. William Smith, was the first provost of the College of Phila-

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delphia where Godfrey is believed to have been enrolled; and it was he, moreover, who quickly recognized Godfrey's literary abilities and who secured his release from the craftshop and got him a commission as an ensign in the Pennsylvania militia. Quite possibly Richard Penn Smith had access to material which, from the point of view of Godfrey's literary influence, was extremely helpful.

Dorothy George

A Few New Facts Surrounding Richard Alsop's Death

SEVERAL unrecorded obituaries of Richard Alsop, the Hartford Wit (1761–1815), not only throw a little fresh light on his contemporary reputation but state, for the first time, the cause of his death. The most revealing account, perhaps, appeared in the New York Evening Post, Monday, August 21, 1815 (p. 2, col. 5):

On Sunday morning at Flatbush, Mr. Richard Alsop. It was supposed that being attacked while in his bed, with gout in the stomach, to which he had been many years liable, he had risen, thrown up the window for fresh air, and seated himself in his chair: for he was found in the morning lifeless in that situation. Mr. Alsop was known to most literary men in this country by his various publications which were chiefly poetical, but of whatever kind, they always bore the stamp of genius and a cultivated taste. But they boasted of a still higher character, that of being ever friendly to the cause of religion, sound morals, and the purest benevolence.

The Long Island Star, two days later, printed this same obituary; here, however, Alsop was rightly identified as a native of Middletown, Connecticut. The New York Gazette and General Advertiser, August 22, took its account verbatim from the Post. An item in the Columbian (New York), August 21, made no mention of the manner of his death, but spoke of his "amiable disposition and social virtues" and the significance of his "several valuable translations from the French and Italian."

Theodore A. Zunder

Queries

» Lincoln on Labor. Lincoln, during the first week of October, 1854, made a speech in Springfield, Illinois, which he delivered again some two weeks later at Peoria. The text of the "Peoria speech" is, of course, well-known. However, the *Country Parson* (Gainesville, Ga.) attributes to the Springfield address the following:

All that serves labor serves the nation. All that harms labor is treason to America. No line can be drawn between these two. If any man tells you he loves America, yet hates labor, he is a liar. If any man tells you he trusts America, yet fears labor, he is a fool. There is no America without labor, and to fleece the one is to rob the other.

This, according to the Georgia paper, was said on October 1, 1854; but it does not appear in the text of the "Peoria speech." Has this date been verified? And does this excerpt appear in any collection of Lincoln's speeches?

George Seldes

» CHARACTERS ACCEPTED AS REAL PERSONS. I am looking for examples of characters, originally fictitious, who have come to be universally accepted as actual persons. An obvious illustration of what I have in mind is the Count of Monte Cristo, whose cell is shown to travelers at the Château d'If; likewise the house of his betrothed Mercedes in the Catalan quarter of Marseilles. There is, I think, a tomb of Romeo and Juliet at Verona. And the graves of Hester Prynne and Evangeline are, I believe, shown to travelers.

Basil Davenport

NINETTE AND RIN-TIN-TIN. I have heard or read that Ninette and Rintin-tin, the manikin lovers worn as talismans by French soldiers in the first World War, were descendants of Aucassin and Nicolette, the lovers of Provence celebrated in the old chant-fable. Is this true? And what were the intermediate steps in the legend? Has the development been traced in any available print? The corruption of sounds is obvious enough to make the genealogy entirely plausible. Has the changed with the corruption of the symbols?

V.S.

» Burning of Witches in New England. One of the commonest myths in American history is that old women were burned as witches in the New England colonies. This is, of course, utterly untrue. The nineteen or twenty victims of the only witch panic in our history were tried at Salem Farms in 1692–3 and executed under an old English law making witchcraft a capital crime. This inhuman but legal process, incidentally, was objected to by many decent people from both Salem and Andover.

I think that I have at last traced the origin of this myth. So far as I can discover, it started with a statement in Washington Irving's History of New-York. In fact, an expressident of the College of William and Mary referred me to the passage as authority.

Irving writes (1940 ed., p. 220):

The witches were all burnt, banished, or panic-stricken, and in a little while there was not an ugly old woman to be found throughout New England—which is doubtless one reason why all young women there are so handsome.

Has any earlier evidence on the origin of this myth been noted? Or must Irving assume the responsibility for it?

L. Lamprey

» Baby Colors. I should like to know something about popular beliefs concerning the proper colors in which to dress infants. At the moment it seems to be "blue for boys" and "pink for girls." But I am told

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that some years back blue was considered suitable for girls because it was a color belonging to the Virgin Mary. When (and why) came the changes in this custom? And why have yellow, pale green, and lavender been so uniformly spurned?

Carolyn Gilmore

» Blue-plate Luncheon. Many white-collar workers are painfully familiar with the "blue-plate special." Has anyone, I wonder, run across the source of the name? It may well have come from the over-popular "willow pattern" of the chinaware.

In the same vein, I should like to know when designers introduced the theoretically excellent, but actually disturbing, practice of dividing a large luncheon plate into compartments.

Neil Martin

» G-Men. It has been said that "Machine Gun" Kelly was the first person to call special agents of the FBI "G-Men." Where can this statement be verified? Is it possible that other Federal officers might have been called "G-Men" before Kelly's day?

L. T.

» Working to Music. Some say that the story in which Amphion is said to have built the walls of Thebes with his lyre is more than a fable. It was customary in those days, runs the argument, to carry on "immense labor" to the accompaniment of some kind of music.

Negro workers, years ago, in the South—especially along the Mississippi wharves—are an obvious illustration of something of this same principle (here, of course, it was their own music, nothing brought in for their consumption). And today hundreds of war-production factories provide their workers with at least an hour's music in the course of the day. But until defense industries brought this custom to the forefront one heard almost nothing about it. Was it recognized at all in the decade before the first World War? If so, has any study been made of its effect upon the workers of that period?

J.R.R.

» Patron Saint of Aviation. Our Lady of Lourdes is, I understand, a patron saint of aviation. But are there not two or three who bear this same honor? Who are they?

I.D.

» FIRST TINNED FOOD IN THE ARMY AND NAVY. It is said that as early as 1814 a British firm (Donkin and Hall) supplied the Navy with a variety of tinned foods, one of which was "soup and bouilli" (hence "bully beef," says one observer). Contemporary accounts sometimes referred to them as "embalmed provisions."

In France, early in the nineteenth century, one Nicholas Appert was making progress in this field; and in 1810 Peter Durand took out a British patent for the manufacture of his "tin cannisters." In 1817 William Underwood, an Englishman, migrated to Boston and laid the groundwork for the canning industry in America.

The literature on this subject states that progress was surprisingly rapid at the time of the Civil War, which might indicate that the Army was then using tinned foods in large quantities. Can someone refer me to facts bearing on their earliest use by both the Army and the Navy? Are there contemporary references to mild forms of food poisoning—or were the safeguards already adequate, from a health point of view?

Roger K. McIlwain

» The Devil in Black and Red. Illustrations of the Devil are sometimes done in black, sometimes in red. In the miracle plays was he not usually seen in red? Where does the preference lie now? Does the red signify punishment by fire; the black, Death?

I.B.E.

» "PISTLE" OR "PISTOLL." In the hornswoggling scene of *Twelfth Night* Maria places a forged letter on the garden path, where Malvolio is certain to find it. She goes away, leaving Sir Toby, Sir Andrew, and Fabian behind the shrubbery to watch Malvolio make a fool of himself.

Sir Andrew's "Pistoll him, pistoll him" (II v 42) implies (according to the Shakespeare Lexicon and the OED) "Hold him up; shoot him on sight." But why should Sir Andrew make any reference to firearms in a play in which swords are the common weapon? Might not Shakespeare have intended, in this line, the verb pistle ("assail him with an

epistle," etc.)—for there was, after all, an epistle lying at Malvolio's feet. It was in that sense that Lyly used the word in *Pappe with an Hatchet* (1589), twelve years before Sir Andrew's line.

George S. McCue

[The following query is relayed from the English Notes and Queries, by special arrangement.]

» U.S. MILITARY OFFICERS. I should be glad of particulars of the following American soldiers: (1) General Taylor, Quartermaster-general in 1867; and (2) Colonel Clinton E. Spencer (of the Florida militia?).

P. T. A.

Answers

[References in parentheses are to volume and page of original query and of related answers.]

« The Subordinate (1:168). In the years 1838 and 1839 T. S. Arthur was co-editor, with J. N. McJilton, of the *Baltimore Monument*, a short-lived literary journal which began as a weekly (vols. 1 and 2) and then became a monthly (vols. 3 and 4); it changed its name, in May, 1839, to *Baltimore Literary Monument*.

In the February, 1839, issue there appears a piece called "The Poor Sister," subtitled "From the Subordinate." In March of the same year came a second, "Scenes from Real Life," with the same supplementary designation. In the fourth volume (July and August, 1839) Arthur is credited with two more items, both of which appear under the "Scenes from Real Life" heading, with repeti-

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tions of the earlier reference to "the Subordinate."

[Mr. Mabbott placed the publication of the book sometime between 1839 and 1841. But unless it had already been published at the time these "excerpts" appeared, that recurrent label would seem to have no meaning (unless Arthur was experimenting with a kind of "preview" arrangement). But there is, on the other hand, not the slightest mention of any earlier appearance of the tales. They are, naturally, temperance stories. Nothing, however-on the surface, at least-explains their relation to Arthur's other writings of this period.]

L. H. Dielman

« German the National Language (2:23, 64). Evidently this legend is international in its dissemination. I heard it from a village miller in Baden, while visiting there in 1930. He was thoroughly convinced of its truth, and thought of it as a reason for German-American friendship.

Charles Duffy

« Animals That Talk (2:85). Only the other day I came upon this passage in Bulwer-Lytton's *Miscellaneous Prose Works* (London, 1868, vol. I, p. 182):

Some time since, in travelling through Italy, we heard, in grave earnest, from several Italians, of the prodigy of a Pomeranian dog that had been taught to speak most intelligibly by Sir William Gell. Afterwards, in visiting that accomplished and lamented gentle-

man at Naples, we requested to hear an animal possessed of so unusual a gift. And, as the friends of the urbane scholar can bear witness, the dog could undoubtedly utter a howl, which, assisted by the hand of the master in closing the jaw at certain inflections, might be intelligibly construed into the words, "Damn grandmama!"

Hermann S. Ficke

« About 1913 a "talking dog" was shown at Hammerstein's. I did not see him, but recall that the reviewers said that he pronounced *Kuchen* (cakes in German) rather plainly. It was thought that the ability was the result of the unusual formation of his mouth.

Olybrius

« A Phrase from General Sherman (2:24). It would seem that the phrase to which your English correspondent refers has been wrongly ascribed to General Sherman. Paul H. Loyson's *The Gods in the Battle* (London, 1917, p. ix) attributes it to Bismarck in the year 1870. The form as Loyson gives it is: "Nothing should be left to an invaded people except their eyes for weeping."

T.T.I.

« Death from Spontaneous Combustion (2:85). There is an extensive and amusing account of this horrible mode of shuffling off in J. De Lancey Ferguson's "Death by Spontaneous Combustion" (Colophon, Part Nine, 1932). The article has appropriately awesome illustrations by Ervine Metzl.

John Valentine

« In 1937 there appeared in Chicago a small volume on this subject by John Rathbone Oliver. It was entitled *Spontaneous Combustion; a Literary Curiosity*. The author reviews the history of this form of death and does not altogether scoff at the evidence assembled.

I.D.

« The medical literature in this field is extensive. A bibliography of "authentic" cases up to 1938 is given in the four series of the Surgeon-General's *Catalogue*. The references are: *Index-Catalogue* of the Library of the Surgeon-General's Office, United States Army, 1882, vol. 3, pp. 321–2; second series, 1898, vol. 3, p. 790; third series, 1923, vol. 4, p. 74; fourth series, 1938, vol. 3, p. 815.

Ellen Kerney

« Bronx Cheer (1:134). The origin of this uncouth vehicle of expression has long been debatable. Early in 1937, Charles H. Lawrence, speaking in New York City before the Institute of Aeronautical Sciences, related it to "the multi-vibrational beta," described as a symbol for "a pneumatic acoustic phenomenon made with the lips and tongue to register varying degrees of disapproval." It is, said Mr. Lawrence, centuries old. That was Science's explanation.

Some say the "cheer" originated at the old Fairmount Athletic Club in The Bronx; others associate it with the Yankee Stadium, also in The Bronx. If either of these theories is correct, it was brought there by the carpetbaggers who came to enjoy the sports; it was not, I contend, a characteristic of the Bronxites themselves.

Mr. Clarence Edward Heller, in Our Sunday Visitor, a Catholic publication, once traced the origin back to the thirteenth century, in the south of Italy. His point was later confirmed by an editor of an Italian paper (published here in the United States) who said that the mouth salute has long been somewhat common in that region.

Genuine Bronx cheer, may I say, is symbolized by the early pioneering founders, the family named Bronck. In the day when The Bronx was still regarded as a country health resort, New Yorkers from other sections of the city would make pleasant journeys up to see the Broncks; and they always came away filled with the kind of Bronx cheer that springs from real hospitality.

Damon Runyon says that the cheer (i.e., the vulgar form) was "discovered and titled by 'Tad' [Thomas A. Dorgan (1877–1929)], the great cartoonist, a matter of thirty years ago." It came about, he states, when "Tad" made a trip of exploration to the old Fairmount Boxing Club in The Bronx. Mr. Runyon observes a real distinction between the "Bronx cheer" and what the English refer to as "the bird" or "raspberry" (which, he says, the scientists have jestingly misspelled "razzberry").

It would, I suppose, be difficult if not impossible to prove any one of these allegations. But as President of The Bronx, I should like to disclaim any affiliations with the "Bronx cheer." I willingly pass it on to Adolf, Benito, and Hirohito.

James J. Lyons President of the Borough of the Bronx

"BOOKSELLERS IN AMERICAN FIGTION (1:167; 2:46). Don't omit the bookseller novel by Charles Francis Richardson, *The End of the Beginning*, published anonymously in Boston, 1896. Richardson, of course, was the well-known historian of American literature.

L.S. Friedland

« Printer's Catchword (2:55). It may interest Mr. Cady to know that the catchword still serves a very practical end—books issued in Braille sometimes employ it to facilitate finger-reading.

A fairly recent appearance of the catchword (from old plates or so set to produce an eighteenth-century effect?) occurs in the 1925 six-volume edition of *Boswell's Life of Johnson*, published in New York by Bigelow, Brown & Co., Inc., and edited by George Birbeck Hill. (The catchword, of course, had also appeared in the 1889 edition.) But with the 1934 edition, revised and enlarged under the editorship of L. F. Powell, this device was discarded.

A modern variant of the catchword is used by the New York Evening Post to indicate the carry-over of a story from the first page. Here "pick-up symbols"—a series of solid triangles or circles—take the place of the more usual abbreviated head-line over the article on the inside pages of the

paper. Several letters on the subject appeared in the *Evening Post*, March 14, 1932.

"REGIONAL PASTRIES (2:55). Until the outbreak of the present war, the bakeries in the Cushman chain in New York used the German name of Schnecke for the coil-like "snail." It would appear that this pastry name is by no means confined to California—but merely that the German word, possibly, was more common here than the English.

E. K.

« Canada and America (2:10, 74). The possibility of a union between Canada and the United States was evidently still current in the closing decade of the nineteenth century. Two excerpts from the *Proceedings* of the Twelfth Biennial Meeting of the American Association of Instructors of the Blind, held at the Ontario Institution for the Blind, in Brantford, Ontario, on July 5, 1892, touch upon this point.

The Rev. William Cochrane, D.D., pastor of the Zion Presbyterian Church, Brantford, stated:

I find it not very easy to keep in mind where I am. I find here the Stars and Stripes and Union Jack side by side. And if there should ever be a closer union, the good feeling that exists now will be increased, and these two nations, based upon a common christianity, will do more for the christianising of the world than any other in existence.

And Dr. John T. Sibley, Superin-

tendent of the Missouri School for the Blind, St. Louis, Missouri, said:

This is not my first visit to the State of Canada—pardon me, I mean the Dominion of Canada. She has not been admitted yet.

E.K.

« ROBIN RUNAWAY (1:185; 2:60). The New England name "robin runaway" is not mentioned in the Dictionary of English Plant-names by Britten and Holland. It may be connected with or derived from Robinrun-in-the-hedge or Robin-run-in-thehedge names for the ground ivy in the midland and eastern counties of England. The name Robin-run-in-thehedge was formerly given in some districts to goose-grass or cleavers (Galium Aparine), great bindweed (Convolvulus sepium), and woody nightshade or bittersweet (Solanum Dulcamara). It appears to have been unknown to Gerard, the Elizabethan herbalist, and it is not referred to by Shakespeare.

E. W. Swanton Halsemere, Surrey

[From Notes and Queries, June 27, 1942, p. 362.]

« Origin of "Guarache" (2:7, 44, 58, 74). Prior to the Conquest the Mexican Indian wore a sandal which may still be seen in sculpture and in codices. The *guarache* was introduced in the early seventeenth century when a Japanese embassy visited the country. The historical circumstances of this visit are given in Zelia Nuttall's *Earliest Historical Relations*

Between Mexico and Japan (Berkeley, 1906). With the guarache came the grass raincoat, which is also found in the Philippines.

James Cooper Clark touches upon the *guarache* in *Codex Mendoza* (London, 1938, v. 1, p. 57). He states:

The word came into use in the first quarter of the seventeenth century when, in 1614, a Japanese Embassy arrived on the way to the Courts of Philip III at Madrid, and Pope Paul V (Borghese) at Rome. Quite a number of Japanese remained in Mexico until this Embassy returned from Europe, and during their lengthy stay taught the Mexicans how to plait sandals from straw, and rain-coats from palm leaves. Both these Japanese commodities have survived to this day amongst the Pacific Coast peoples.

I was told, moreover, some months ago by a Japanese that the word for sandal was the same in the Japanese language as in the Mexican.

R. H. Barlow

« Blue Jeans (2:8). "Blue Jeans," the melodrama by Joseph Arthur, first shown at the Hollis Theater in New York City on October 5, 1890, was called by one reviewer "a bit of as intense realism as has ever been produced upon the New York stage."

The play is a story of rural life in the little Indiana town of Rising Sun, with the natural antagonism of the "rustics" toward outsiders reaching its climax when the villain, Ben Boone, slowly shoves Perry Bascom, the well-dressed New Yorker, into a $A \cdot N \cdot \mathcal{E} \cdot Q$ October 1942

whining buzz-saw. As in all good melodramas, the hero is rescued in the third act, and the various lovers in the play are sorted into mutually compatible pairs.

The attractions of the play, which was an outstanding hit, were its curious features of realism, then new to the theater. There were live pigeons in a real barn, actual smoke rose from a genuine chimney, a complete village band called "The Rising Sun Roarers" marched across the stage, and the three-foot circular saw which threatened Bascom had five minutes earlier ripped through sturdy logs.

The author, whose real name was Arthur H. Smith, was born in 1848 in Centerville, Indiana, the "Rising Sun" of the play. He was the son of John C. Smith, Methodist minister, author of Reminiscences of Early Methodism in Indiana (Indianapolis, 1879), and one-time circuit rider. Arthur served in the Army and Navy in the Civil War before coming to New York to write his first successful play, "The Great Encounter" (1877). He was so surprised at its reception that, perversely, he immediately sold it, and organized a minstrel troupe which he took on a tour of the British Isles. From England he proceeded round the world, going first to India with a British opera company. After accompanying a military expeditionary force to Afghanistan, he went on to China and Japan.

On his return to New York, he tried lecturing for a while, with stereopticon slides of his travels. Then in 1887 he wrote and produced

"The Still Alarm." From that time on, he was uniformly successful. In his later years, he retired, and lived at Pelham Manor, outside New York. He died there on February 20, 1906, after an unusual operation which involved the removal, cleansing, and replacing of his kidneys.

M. Holt

"Greater New York Medal (2:72). The Greater New York Medal, presented to Andrew Haswell Green in 1898, was given to the New-York Historical Society by Mr. Green's executors in 1914. It is now in safe storage for the duration, along with other valuable material. E. L.

« Sherlock Holmes: Widower (1:151; 2:11, 61). Here are two pieces of evidence countering the "marriage" theory; both are from Walter Klinefelter's Ex Libris A. Conan Doyle (Chicago, 1938, pp. 23 and 35):

that something Doyle's looks went into Watson may be inferred from his statement concerning the manner of his life prior to marriage. "A Bachelor," he said, "especially one who has been a wanderer like myself, drifts easily into Bohemian habits, and I was no exception" (Memories and Adventures, p. 64). Watson too when he first appeared was no exception, but marriage greatly subdued his Bohemian ways. Holmes, however, because of that unexplained tendency to misogyny was a confirmed bachelor who never could have been broken to domestic harness.

The second:

To be worsted by a woman was for Holmes a new and bitter experience, yet we have Watson's word for it that she was the "one woman to him. That woman was the late Irene Adler of dubious and questionable memory." Dubious and questionable, indeed! For patently she was none other than the clever adventurer Lola Montez, then dead thirty years, resurrected and rejuvenated to permit Holmes to act as witness at her wedding Ellen Kerney

"Writing of Poe's "The Bells" (2:73). The Giles story involves much that makes me suspect it is a hoax. Its appearance in New Orleans in 1870 is not reassuring. Woodberry (Life of . . . Poe. Boston, 1909, vol. 2, p. 425) mentions a pure lie about "The Raven" in the New Orleans Times, "about July 22, 1870." (I refer to the claim, bolstered up by a fake letter, that one Samuel Fenwick wrote the poem.)

Poe wrote the first version of "The Bells," seventeen lines long, at Mrs. Shew's home in the summer of 1848; an eighteen-line version somewhat later; a version "longer than 'The Raven'" at Fordham, February 6, 1849. The one or two later versions need not concern us here. In view of what is known of Poe's activities in November, 1848, it would be hard to reconcile a visit to Baltimore at that time; moreover there was no Judge A. E. Giles in Baltimore. After thus

justifying my suspicions, I must add that through Mr. L. H. Dielman, I have learned that Judge William Fell Giles (1807-79) of the United States District Court, was a man of culture, bequeathed his "miscellaneous library" to his son, Donaldson, and was the kind of person who might well have owned a Poe Ms or have come in contact with Poe. Dates in otherwise valid traditions are often mixed; two wrong initials for the Judge allow me to characterize the story as certainly unreliable in detail, and to question if the right poem is named. But I do not wholly dismiss the idea that the story may be based on a meeting of Giles and Poe.

I know, by the way, of no instance in which Poe rushed to commit something to paper; he apparently mulled his things over in his head long before he wrote them, and knew long passages of *Eureka* by heart.

T.O. Mabbott

« Jewish Speech in British Fiction (1:73, 135, 158; 2:16). Lisping as a characteristic of Jewish speech might come from the Bible. In Judges 12:6 there is the "Shibboleth" incident. But the Jews who lisped that word were carried off with the Ten Tribes and no longer numbered with the Jews.

A. T. Square

« I find this a very common usage in British detective stories, especially in Oppenheim and Wallace (I believe!). And I recall a speech of a pawnbroker named Solomon Isaacstein in John Laurence's *The Link*ram Jewels (London, 1924). It starts $A \cdot N \cdot \mathcal{E} \cdot Q$ October 1942

in this way (p. 65): "Two pound ith a lot of money, mother"

« No Such Thing as American Literature (1:41, 96). In an unsigned review of Adam Seybert's Statistical Annals of the United States of America (Article III, Philadelphia, 1818) appearing in the Edinburgh Review for January, 1820, there is a passage that carries all the implications of the phrase in question. (The review has been attributed to Sidney Smith.) Toward the end of the comment it reads:

In so far as we know, there is no such parallel to be produced from the whole annals of this self-adulating race. In the four quarters of the globe, who reads an American book? or goes to an American play? or looks at an American picture or statue?

« Halloween: Shell Out (1:168, 191). The Saturday Evening Post (November 1, 1941, p. 75) carried a poem called "Trick or Treat," by Ethel Jacobson. Some form of the phrase "trick or treat" occurs several times in the course of four verses. The custom itself is not, however, assigned to any particular region.

E, K

« Toward the Whole Evidence on Melville as a Lecturer (2:21, 58, 67). Melville's lecture in New Haven late in 1857 has always been listed as "December 30." But the Columbian Weekly Register carries no account of it (nor announcement). The (New Haven) Journal and Courier, a morning daily, had inserted brief

advertisements and a short statement [December 30]:

Herman Melville of Pittsfield, Author of "Typee," "Omoo," &c., &c., will give his lecture on "The Statuary of Rome," on Wednesday, Dec. 30th at 8 P.M., in the College Street Church Single tickets, 25 cents

(Note the absence of any mention of *Moby-Dick*.) Yet here again, there is no comment to be found in the issues immediately following. Perhaps the most telling evidence to support the notion that the lecture was withdrawn comes from the files of the Young Men's Institute, New Haven, sponsor of the series: nothing beyond the announcement.

If it was not withdrawn, this silence is, of course, all the more baffling; and imaginary explanations are infinite. It was, obviously, well heralded. The following account, appearing as an editorial in the December 30 issue of the *Journal and Courier* is largely interesting for its suggestion of the "ordeal of misapprehension" into which Melville might have been plunging himself. ("Mr. Herman Melville and his Lecture" is the heading):

Our notions in regard to individuals we have not seen and heard, are so modified by fugitive hints and exaggerated particulars, that we ought not to rely too implicitly upon them. The experience of lecture goers is peculiarly suggestive on this point. We remember to have listened to a distinguished Bishop, whose name rung in very remarkable plaudits through the land, and who doubtless is one of

the ablest members of his profession, but he had nothing especial then to say, and we left, thinking of the words of a distinguished Senator, that "this was not the first time in the course of human affairs that the vigor and success of the war had not quite come up to the lofty and sounding phrase of the manifesto."

So, again, when Mr. Phillips was invited here for the first time, and a religious society pointedly refused him alone of all a church in which to speak of Slavery, we doubt not many excellent persons religiously believed that he would come before the people foaming with rage, and cursing the church as an emissary of satan, and almost literally howling at the State for not dissolving itself at once in anarchy and bloodshed.

But Mr. P. came putting, as he said, "the hoofs and horns of Garrisonism in the fore front of his speech," and filled the town with a delight that it seems impossible to satiate.

So it is apt to be with every candidate for the public favor, and through this ordeal of misapprehension Mr. Melville must accordingly pass. He has achieved a wide reputation as a pleasant and agreeable writer of fiction, which will attract and reward the large audience which will assemble to hear him.

The lecture will be delivered in the College Street Church on Wednesday evening. His subject, "Roman Statuary," is purely artistic, and of course can arouse no jealous solicitude in regard to any possible connection between it and questions of current politics, or the vexed questions of theological dispute.

We know little of Mr. M. personally—farther than that he is a native of Pittsfield, Mass., where he now resides—a farmer of staid and sober demeanor, and a gentleman of scholarly tastes, and connected by birth and marriage with some of the first families of the country. Without the best advantages of culture in his early youth, he has advanced over difficulties of considerable magnitude, to a position of peculiar elevation as an American literary man. He began his life, we believe, by going on a whaling voyage to the Pacific seas, where he gathered the materials for his first books, and with the success his first ventures in literature met, began a career that has gathered round him a large circle of admiring friends.

And now, on his first appearance in New Haven, in this new field of literary enterprize, let us welcome him with the hospitality and kindness which the gathering of a large audience always implies.

S

The "Mr. Phillips" cited is, presumably, Wendell Phillips; and the diversity of popular opinion that preceded his arrival in New Haven may have given Melville cause for hesitation.

A.S.P.

"Legitimate" questions which are not published will, if accompanied by a self-addressed stamped envelope, be given as much attention as possible.

In submitting answers readers are reminded to identify the query (by date, page, and item head) to which they are replying.

Contributors may, if they prefer, use initials rather than signatures.

No MS material can be returned.

AMERICAN NOTES & QUERIES

A Journal for the Curious

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American Notes & Queries

A Journal for the Curious

EDITORS

Walter Pilkington and B. Alsterlund

Notes

Symbols Enough

THE Democratic and Republican parties owe their popular (i.e., non-official) emblems to a Germanborn political cartoonist, Thomas Nast (1840–1902), who created the marks some seventy years ago. Although to the average voter a donkey is stubbornly Democratic and an elephant preponderantly Republican, neither symbol has been formally adopted by the parties concerned.

The Donkey was first associated with a section of the Democratic party, the Copperheads. Nast used it in the January 15, 1870, issue of *Harper's Weekly*, of which he was a staff artist, to express his indignation over the attacks made by the Copperheads upon Edwin M. Stanton, who had died only shortly before. The caption of this now famous cartoon read "The live jackass [the Copperhead press] kicking a dead lion." Nast, however, transferred the symbol to the entire

party in the national campaign of 1872. Since then the connection has been generally accepted.

Two years later the Republican Elephant appeared, again in Harper's Weekly (November 7, 1874). The New York Herald was at the time conducting a campaign against Grant and the possibility of a third term. In the cartoon Nast depicted the Herald as an ass draped in a lion's skin frightening a group of animals with its braying. In one corner of the picture was a huge and timorous Elephant ("The Republican Vote") on the edge of a pitfall. From this pit Nast, himself a Republican, was later pleased to let the Elephant escape. Once again the momentary aptness of Nast's fancy caught on, and other cartoonists were quick to popularize and preserve the association.

In the eighties came a demand for electoral reform. As a result of this agitation, modified versions of the Australian ballot were adopted by many of the states—a step which served in part to preserve the integrity of national and state elections. One form, in time adopted by fifteen or sixteen states, was based on an Indiana statute of 1889. This law required that ballots be printed with the lists of the contested offices arranged in rows by parties. Each column was headed by an official party emblem. Since the composition of the ballots was strictly within the jurisdiction of each state, no national design was mandatory, and, as a result, the device for each party has tended to vary from state to state. Perhaps for reasons of amour-propre neither the Democrats nor the Republicans have seen fit to use the designations that Nast created.

Agitation for a further recasting of voting procedure is still in the air. Together with the demand for a shorter and less confusing ballot has gone the call for the dropping of party emblems, which are decried as discouraging to independent voting and unduly helpful to the illiterate.

The details surrounding the adoption of the official symbols—by both major and minor parties—seem to be virtually lost, unknown even to the party publicists. This is almost incredible, in view of the propagandistic importance of the emblems themselves. It would seem, therefore, well worth while to assemble a certain amount of relatively elementary information—if only to encourage others to fill out the picture in detail.



The American Labor party, whose activities are confined to the State of New York, was founded on July 16, 1936. The new organization was required under the state election law to adopt an emblem for use on the ballot. A committee was set up and before September of that year a design was agreed upon—a gear wheel circling two clasped hands. The mark was evidently not the work of any one person but rather a composite of many

ideas thrown freely on the table. The emblem, naturally enough, is symbolic of cooperation within the ranks of labor.



The Hammer-and-Sickle, until recently the emblem of the Communist party in America, was first used in 1921, during the New York City mayoralty campaign. It was at that time the mark of the Workers' League. In 1936 a change in the New York State election law demanded that no "emblem, insignia or symbol substantially similar to or resembling in whole or in part the emblem, insignia or symbol of the national flag of any foreign country " could be used on the ballot. The Spade-and-Hoe, conceived by an outstanding illustrator, was therefore officially substituted for the earlier mark. The new symbol first appeared on the (New York) ballot during the 1940 election. In both devices the unity of farmer and industrial worker is the basis of the representation.



Diversity of design is well illustrated by the two major parties. The several state Democratic parties have

maintained their individuality. The simplest of these is the Star, to which New York adheres. Some states prefer the boastful Gamecock (or rooster); this, indeed, is widely used. A plow and an upstretched arm bearing the flag are among the other variations.



One might wonder why the Republican party has never adopted the solid and popular Elephant. Most states, however, use the Eagle. A figure of Lincoln superimposed upon the Stars and Stripes has also been employed with some effectiveness. A log cabin (which now scarcely embraces the popular conception of the G.O.P.) and the figure of Vulcan have put in their appearance, at one time or another.



The Socialist party, too, has no one official symbol; and a number of different devices have remained in good standing. In most states, including New York, the mark is an arm holding aloft a Torch. Wisconsin has adopted the Owl. Two hands clasped across a globe is not uncommon; and

the device composed of three darting arrows is, I believe, a Socialist invention.



The Arm-and-Hammer of the Socialist Labor party was used by early labor unions in the United States many years before the organization of the party in 1876. It was not until 1892, however, that the emblem appeared on a national-election ballot. In its earliest form it was a raised arm holding a hammer in a striking position (as above). It was later redesigned and a lettered circle, containing the name of the party, was added. The designer of the more recent form was Alfred C. Kihn, the engraver, perhaps best known for his execution of the Victor trade-mark, "His Master's Voice." The symbolism of the Armand-Hammer is twofold: the strength and usefulness of labor; and the maxim that he who would be free himself must strike the blow.

Francis Stark

The Burro in America

THE absence of a beast of burden, except for the unridable llama of Peru, was a principal retarding factor in the development of New World cultures. The Spanish burro has become so thoroughly a part of any Latin-American scene that it is easy to forget that it was an importation.

In a petition dated November 19, 1594, found in one of the more than

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30,000 volumes of Mss in the Archivo General of Mexico, Hernando Marin, an octogenarian, testified that sixty-three years before (1531) he had come to Mexico and fue el primero que trajo plantas de España y burros para la cria de mulas. On the basis of this earlier action he asked in the petition for the corregimiento of the pueblos of Mexicaltzinco or Atlitalaquian.

This note was drawn from a series of annotations on curious items made by the antiquarian Fernando Ramirez, in a manuscript volume "Monumentos de la Dominación Española," Mexican MS 159 of the Bancroft Library, Berkeley, California. The same volume contains many notes on the old streets, buildings, and districts of Mexico City, all taken from obscure manuscripts.

R. H. Barlow

Queries

» "Looking Backward" News Feature. What newspaper was the originator of the "Looking Backward" news feature, now used by so many papers? And what was the date of its first use?

The Watertown (N.Y.) Times has run such a department since October 30, 1907. I have discovered that this was the first to appear in a daily paper. The Canton (Ohio) Repository, another daily, also adopted the idea relatively early, on January 26, 1917. The New York Tribune began a similar section on October 23, 1923.

Two papers in Maine, however,

neither of them dailies, started such features some fifteen years before the *Times*. The Rockland *Courier-Gazette* (a tri-weekly) began its column in the spring of 1891; and the (weekly) *Piscataquis Observer* of Dover-Foxcroft, early in 1892. Neither can give me the exact dates.

Leonard L. Allen

» "Not on Your Tintype." What is the origin of the phrase "Not on your tintype"?

Marguerite Ruffner

"ALGERNON," AUTHOR OF "IDEALS AND OTHER POEMS." Who was "Algernon," author of *Ideals and Other Poems*, published in 1842 by Henry Perkins of Philadelphia? It was reviewed by Poe in *Graham's* (April, 1842). Harrison's apparent ascription (*Life of Edgar Allan Poe*. N.Y., 1903, p. 441) of the book to Perkins is due to the omission of a comma between the names of the author and the publisher. "Algernon" was a contributor to the *Knickerbocker Magazine*.

T.O. Mabbott

"THERE MUST BE RULES." What is the origin of the phrase "There must be rules," used as a comment on apparently purposeless rules and regulations? If my memory is correct, I first came across the phrase in a story of someone who went into a store one-morning to buy some blue cloth, let us say. He was told that this particular material was sold only in the afternoon. When he asked the reason, he received the reply "There must be rules."

Iohn Trier

» PIETRO DEL BALZO'S THIRD DAUGHTER. Antonia del Balzo (1441 ca.-1541 ca., "lived to be 100") was the first-born of Pietro del Balzo (Pirro des Baux), Prince of Altamura. She married Gianfrancesco Gonzaga, Marchese di Gazzuolo (sometimes Bozzolo), and was the patroness of Ariosto and Bandello.

Isabella del Balzo (1468 ca.-1533) was the last-born daughter (and heiress) of Pietro del Balzo. She was the Countess of Acerra even before her father's death. She married Federigo d'Aragon (later King of Naples, and as such called variously Ferdinand III, Federigo, or Federico I) in 1486. She shared his exile in France from 1501 to 1504, when he died.

Did these sisters have a third, "middle" (in age) sister? A daughter of the same Pietro, Prince of Altamura, was the wife of Pietro di Guerrara, Lord High Seneschal of the Kingdom of Naples, Marchese di Vasto (and—probably by way of dowry from this woman—of Venosa). The Seneschal died about October 1, 1486, and his widow, whose given name does not appear in any chronicle I have found, had difficulty prevailing upon the Pope to confirm her in the inheritance of Vasto.

If this was a third sister, what was her name? Or did Federigo marry the Seneschal's widow?

Tiffany Thayer

» Burial in Early New England. I have looked, from time to time, for some account of the surprise or perplexity which the first New England settlers must have experienced when

they found that during the winter months the ground here, unlike that of old England, was frozen—completely impenetrable. What, by necessity, became the customary procedure in the burial of their dead?

Ogden Codman's introductions to his two books (1917 and 1918) on the burying grounds in Boston Common cite a few details of some of the earliest known burials there but do not touch upon any of the physical difficulties of interment.

FUNERAL PROCESSIONS: RIGHT OF WAY. Traffic laws giving ambulances, fire engines, and police cars the right of way are, I suppose, universal; and the reasons obvious. But when it comes to funeral processions custom seems to vary. I recall seeing, in England, the complete cessation of all traffic, pedestrian and otherwise, on some occasions. I am told that this practice holds, in a somewhat modified form, in many small towns here in the United States. To what degree does this ritual vary in different regions? And how much does the size of the town, or city, affect the "violation" of it? Howard Currier

» RHYMING HEADLINES. Has anyone made a collection of rhyming headlines? They bob up once in a while even today. But they belong, I understand, to an earlier period in the history of journalism. Certainly they were confined to subject matter that was essentially light. Is it likely, therefore, that most of them were written for squibs by American humorists?

V.A.

» Local Winds. In many parts of the world recurring or constant winds have been given special names. Well-known examples are, of course, the dusty sirocco, which originates in Africa, and is experienced along the northern Mediterranean coasts; and the cold, northerly mistral in France. In the United States (in Oregon and Washington) there blows the chinook, a balmy moist wind from the southwest.

In a continental land mass as large as North America, I should imagine that numerous local names for the wind have been adopted. What are some of these?

Lewis Baker

» DICKENS' REFERENCE TO A TRADE PUBLICATION. Charles Dickens wrote, somewhere, about the first business publication he had ever seen, an American periodical. Presumably the reference was made during one of his two visits to the United States.

Toward the middle of the fourth chapter of American Notes (1842) he makes a fairly long comment on The Lowell Offering ("A repository of original articles written exclusively by females actively employed in the mills"). But the remarks that I am trying to trace refer, I'm told, to what would be more correctly called a trade publication. I am particularly anxious to track this down for a history of business publications now in preparation.

M. B. Flynn

» Foreign Universities in North America. I remember reading a short while ago of the establishing of the Ecole Libre des Hautes Etudes under the presidency of Jacques Maritain at the New School for Social Research in New York City. There was also, I believe, set up in a Canadian city (Montreal?) a French university which until 1940 had flourished for centuries in France.

So many European intellectuals have found asylum in North America that it is possible that other academic "transplantings" have taken place. Do AN&Q readers recall the names of these?

S. Jensen

"Hosey." Can any of your readers give the origin and correct spelling of the child's word "hosey" ("hozey" or "hozy")? The word has persisted in some parts of the country for more than fifty years, transmitted orally, without "literary" recognition. It is used in the sense of "demand," "claim," "choose"—as in "I hosey such-and-such an object." The child who gets the phrase out first claims and receives the thing in question. The word seems to be a verb. It was in use in and around Boston half a century ago, and is still current in New England. I do not know of an equivalent in the Teutonic or Romance languages. Is it known in England, or is it a native word?

R.W.

» "Nemesis of Selwyn Utterton." For a short time, between 1890 and 1900, there was published a magazine in which appeared a short story called "The Nemesis of Selwyn Utterton." Another story in the same journal

dealt with a mediaeval nobleman who believed that if he found a suit of armor in which a man had been hanged he would be invulnerable. After a series of adventures, he is successful in his search, and goes off to the wars newly clad. He is, of course, the first man to be killed. In yet another issue there is a tale of a boy who played billiards against his father's orders. As a punishment for tearing the billiard cloth, the boy is compelled to wear a suit made from the baize.

I should like to know the name and dates of this magazine.

John Trier

» Thoreau's Borrowings in "Wal-Den." I have spent considerable time in running down quotations in Thoreau's Walden. In this connection I have had the benefit of some notes that William Ellery Channing, Thoreau's companion, scribbled in his own copy. Nevertheless, sources of the passages below are uncertain. (I refer to the [1893] Riverside edition of Walden.)

First, a quatrain (p. 139)-

There was a shepherd that did live, And held his thoughts as high As were the mounts whereon his flocks

Did hourly feed him by.

(Channing thinks it comes from "The Shepherd's love for Phillidas" and is taken from *The Muses Garden*. But whose?)

Then a remark (p. 166) concerning

The Skip of the Tip-Toe-Hop, a Romance of the Middle Ages, by the celebrated author of "Tittle-TolTan," to appear in monthly parts; a great rush; don't all come together.

(Is this Thoreau's own satiric coinage, or does it come from the *Arabian Nights?*)

Are the three paragraphs beginning "How vast" (p. 210) quoted from Confucius? Opposite these two lines,

And as he spake, his wings would now and then

Spread, as he meant to fly, then close again,

Channing notes, "Tr. fr. act of Icarus, Ovid?" Or, is this taken from *Paradise Lost?*

And what is the source of the two paragraphs (p. 485) beginning with the phrase "A return to goodness "?

E. E. Leisy

» Gremlins. During the last war much was said about the good and bad influences of the supernatural. An anonymous versifier in the R.A.F. has written (UP dispatch of September 21) a poem about the malevolent "gremlins," and it puts these mischief makers in a rather bad light. They are:

Green and gamboge and gold Male and female and neuter, Gremlins both young and old.

They "wiggle your wingtips muddle your maps guzzle your glycol flutter your flaps" And there's no way of dodging them.

Expert "gremlinologists" are recording the characteristics of "four November 1942 $A \cdot N \cdot \mathcal{E} \cdot Q$

new species": genus Jockey, that guides seagulls or pigeons into the windscreen of the approaching plane; genus Incisor, that teethes its young on the vital control wires of the planes; genus Optic, that casts a kind of glow over the bomb sight just as it's being lined on a target; and genus Cavity, that can riddle an airfield with troublesome little holes.

Is the gremlin the first wartime sprite to appear? Do the other services have their "gremlins"?

Ruth Belden

Answers

[References in parentheses are to volume and page of original query and of related answers.]

« First Tinned Food in the Army and Navy (2:103). I know nothing about the potential dangers of food poisoning here in the United States at the time of the Civil War. But I recall a British account that would seem to indicate a certain perfection of the process before that period. Sometime in the 1840's a group of students of Guy's Hospital in London made a meal of a tin of meat that had returned twenty years earlier, on H.M.S. "Blonde," from the South Seas.

H.M.S. "Fury," lost on an Arctic voyage in 1825, carried a stock of tinned food, some of which was found on the ice by members of a later expedition. Toward the end of the World War two of these tins were opened; and the bold souls who ate the pea soup and beef therein suffered no ill effects whatsoever.

S. T. G.

A SHROPSHIRE LAD IN AMERICA (2:38). Grant Richards has written me stating that the letter from Housman to Richards, from which I quoted in the first paragraph of my query, was not "unpublished" at the time of the appearance of the June, 1942, issue of AN&O. Richards' Housman: 1897-1936, containing that letter, had, oddly enough, left the press between the time my note was submitted to AN&O and its publication. My access to the letter came last year when I was approached on the purchase of the original; it was eventually sold at auction at the Parke-Bernet Galleries.

William White

« Isaac Riley (1:134). Karl P. Harrington, in his Richard Alsop, "A Hartford Wit" (Middletown, Conn., 1939), supplies some pertinent comment on Riley, who married Alsop's sister Hannah. (The book was issued in limited edition.)

Isaac Riley was born in Cromwell, Connecticut. He was evidently an ambitious man, with a multitude of interests and a full stock of ready schemes. The *Middlesex Gazette*, published by Moses H. Woodward in Middletown, carried a brief advertisement for Riley as early as September 17, 1791; but the more effusive ones were far more characteristic—such as this one, which evidently appeared about the same time:

Just published and for sale by Isaac Riley and Company (by the gross, dozen, or single), the confession, dying speech, and lamentation of Thomas Mount, who was executed at Little-Rest in the State of Rhode Island on the 27th of May, 1791, for burglary; to which is added a dictionary of the language of the American Flash Company, being the peculiar nicknames which thieves give to various articles, etc. (The above gives a particular relation of about eighty thefts, robberies and frauds committed by said Mount in Boston, New York, Rhode Island, and other parts of the United States.) Price 7d. N.B. In his dying speech he points out methods by which a thief may be known in the street.

On October 15 Riley was in the market for "two or three thousand Spanish milled dollars for which any kind of dry goods will be given in payment." He mentions also the opening of a "large assortment of fall and winter goods which will be sold unusually cheap."

Riley subsequently formed partnerships in Philadelphia and Baltimore, but these were evidently short-lived. And before long he was deep in the book trade in New York, not only publishing but working up an extensive auction business. He had no mean list of competitors in the publishing field; yet he appears to have held a good pace. Riley promoted *The Works of the Right Honourable Lady Mary Wortley Montagu*, in 1804, with essay-like comment:

.... on the whole it may be safely affirmed that Lady Mary's present letters confirm the pretentions of her sex to peculiar excellence in the epistolary style

Paul M. Warden

« Fox's Prophecy (2:86). Edward Larocque Tinker states that The Fox's Prophecy was first published in Cheltenham in 1871. The poem was unsigned and the authorship has never been determined. The Rev. Whatley, Vicar of Aston Ingham, who unearthed the manuscript, gave it to the late William Gordon Canning, then Master of the Ledbury Hounds. Mr. Canning published an edition in 1914; a second small edition appeared in 1929; and in 1939 the Sporting Gallery and Book Shop, New York, became its first American publisher.

M. G. & J. S.

« William Fawcett's Sporting Spectacle (1939) attributes the poem in question to "D. W. Nash of Cheltenham" (p. 69). But this has been considered by some, on good authority, to be no more than conjecture.

The fox, in this ballad-like narrative, recites his wisdom to a huntsman in the Cotswolds. Many of the things that the fox foresees have become, in the last few years, historical fact; and among the most startling in this category is the tenuous Russo-German alliance during the early months of the war ("The German and the Muscovite/ Shall rule the narrow seas").

The early mood of the vision is one of impending gloom, with the rise of "coarse demagogues" and a threat not only to the Crown but to rank and "hereditary right." Then comes the actual "footstep of the invader" and the malevolent influence of "homebred traitors." But in the end the England that has been "taught wisdom by

disaster" rallies and regains a stable and peaceful state.

Carlton Faunce

« Patron Saint of Aviation (2: 103). In assembling some material on St. Joseph of Copertino [to explain the St. Joseph of Copertino Flying Medal described below I talked with various Roman Catholic authorities who assured me that while Our Lady of Loreto had been referred to as the patron saint of fliers, there was nothing official about the designation. St. Raphael has been named in the same manner; and it appears, moreover, that almost any saint might be chosen for this honor. Your inquirer, I see, cites Our Lady of Lourdes; but I have never before run across that statement. Our Lady of Loreto is, certainly in this respect, the better known; possibly the two names have been confused. Personally, I think St. Joseph of Copertino a more appropriate choice than Our Lady of Loreto (who merely flew a house from Nazareth to Italy!).

St. Joseph of Copertino belonged to the first half of the seventeenth century, and was canonized in 1767. It is said that this monk made seventy "rapturous flights." In spite of his miraculous accomplishments he remained completely humble. To men and women of modern aviation he is regarded as "Patron and good Friend."

Gretchen Green

[The St. Joseph of Copertino Flying Medal was executed by C. P. Jennewein, the sculptor. It is being distributed by Gretchen Green and Mary Averell Brown, through The Whole World & Co., Inc. Profits derived from sales are divided equally between the R. A. F. Benevolent Fund of the U. S. A., Inc., and the American Flying Services Foundation.—Eds.]

« I have recently seen St. Joseph of Copertino [or Cupertino] mentioned in this connection.

He was born on June 17, 1603, and received his surname from a little village lying between Brindisi and Otranto in the Kingdom of Naples. His father, Felice Desa, a poor carpenter, died before the son's birth. His mother, Francesca Panara, was burdened with heavy debts and distressed by a son for whom she had little apparent affection. Joseph was a tragically unhappy child.

In his eighth year, however, he had an ecstatic vision; he was accepted by the Capuchins at Martino-but afterward turned out. The Minorites at Grottella took him in; and on March 28, 1628, he was ordained priest. Because of his emotional instability he was closely supervised. Many of his "flights" have been recorded. One of the earliest and most startling occurred one Christmas Eve during the first of the carols. Joseph, in the choir, began to dance; then, with a kind of shriek, took a flying leap, landed on a high altar blazing with candles; and stayed there a quarter of an hour, receiving not the slightest burn. He was known to have jumped to the arms of the Calvary cross at Grottella, and once leapt twelve paces over the heads of worshipers kneeling before an altar. He was a man of tremendous faith and performed a variety of miracles, healing many of the sick.

He was stricken with a fever at Osima, on September 10, 1663, and immediately foretold the nearness of his death, which came just eight days later.

R. B.

« St. Christopher is considered, I believe, the patron saint of sea, land, and air. Some think that St. Joseph of Alcantara, said to have been the first saint to become interested in aviation, is the rightful choice.

[St. Christopher, it will be remembered, went out in search of Christ, and, because he could not pray, was ordered by a hermit to carry travelers "over the deep river." One night, he bore a little child across. When he had set him down safely on the other side, St. Christopher said, "You seem to weigh as heavy as the whole world." The child replied, ". . . . I created the world, I redeemed the world, I bear the sins of the world," and then vanished.

During the Middle Ages statues of St. Christopher, placed on the outside of churches or dwellings and sometimes at the approaches to bridges, bore this inscription:

Whoever shall behold the image of St. Christopher shall not faint or fall on that day.]

I. H. B.

« Type-face Phrases (1:40, 60, 110, 135). Your correspondent may be interested in one that French children used to learn: Qui flamboyant guidoit

Zéphire sur ces eaux. (Note the absence of the w.)

Ellen Kerney

« Dreiser's Unpublished Bulwark (1:12, 75). According to an AP dispatch of September 30, "The Bulwark" has moved into the news again, about twenty-five years after the original announcement (and withdrawal) of this title. It will be Theodore Dreiser's first long novel since An American Tragedy (1926), and the author intends to finish the writing of it in California.

T.P.

« Lewis T. Voigt (1:88). A number of Voigt's drawings in Godey's Lady's Book are, as I recall, signed "L. T. Voigt" (as well as "Lewis T. Voigt"). And I assume that the column-length poem in the July, 1839, issue of the Baltimore Literary Monument (p. 104) bearing the shorter of the two signatures, belongs to the gentleman who was best known as an illustrator. The piece is called "To Miss —," and beneath the title, "Who after excusing herself by saying she could not sing scientifically—sang for the writer."

This is certainly very little in the way of fact, but it at least suggests literary Baltimore in the thirties and forties as a possible source of fuller information.

T. Roscoe

« Self-reviewing Authors (2:85). Contempo, a literary "review of ideas and personalities" published semimonthly at Chapel Hill, North Caro-

lina, in the early thirties, made a feature of "author reviews." I recall reviewing for them my Love Children: A Book of Illustrious Illegitimates. It was a great chance to let off steam after the regular reviewers had had their say!

« INN LITERATURE (1:71, 108, 159; 2:93). If it is of any value, I introduced the old Occidental Hotel in San Francisco into my recent novel, Shaken with the Wind.

Norman S. Hayner's Hotel Life (Chapel Hill, 1936) lists Baum's Grand Hotel, Bennett's Imperial Palace, and Lewis' Work of Art in its bibliography: this book is a sociological study of the hotel, published by the University of North Carolina Press, which says a good deal for the authenticity of these novels.

Miriam Allen deFord

« Working to Music (2:103). An article entitled "Music—for All-out Production," by Doron K. Antrim, appeared in *Forbes* for August 15, 1942. It is a rather detailed discussion of the increased use of music in industry in America and England to offset fatigue among the workers. In general it has been found that daily broadcasts lasting for one or two hours are most effective: that continuous music loses its stimulating effect.

« POTATO SEEDS (1:117, 136, 154; 2:61). Captain John Smith (1579–1631) records a case in which potatoes grown from eyes proved to be a blessing to the early Bermudians.

Arriving in Bermuda with the first colonists in 1612, Governor Henry More found that the three men left there two years earlier had collected a huge quantity of ambergris. His instructions were to send all of it to London by the returning ship. He sent one-third and the information that he was retaining twice as much-knowing that another ship would be dispatched at once to get it, bringing him at the same time more colonists and needed supplies. The ship brought also an irate demand for the ambergris. In response More sent back another third.

"Now in England Master More became amongst the Marchants marvellous distastefull," says Smith. And another boat—with more colonists and supplies—was dispatched to get the precious ambergris. That ship brought some potatoes to be planted. These "flourished exceedingly" until the wild hogs that overran the islands completely devoured the crop.

Luckily two of the original potatoes, considered unfit for planting, had been thrown on a trash pile. These "cast away rootes so wonderfully increased they are a maine releefe to all the Inhabitants."

Vernon Quinn

"Hell, Said the Duchess (1:23). The source of the line "'Hell,' said the Duchess, 'a million men will fly to arms overnight'" is an extremely obscene poem. It is a long comic narrative of some three or four hundred lines (probably with many variants). This poem and others like it are cur-

rent over the entire Anglo-Saxon world. It was recently repeated by an Army officer returned from Australia.

L. T.

« Characters Accepted as Real Persons (2:102). "Ramona's Marriage Place" is a well-known tourist attraction in San Diego. It is really the old Estudillo Ranch, but undoubtedly many of the visitors believe that Helen Hunt Jackson's Ramona and Alessandro were actually married there.

Miriam Allen deFord

« Horses on the Stage (1:54, 108, 121; 2:16, 63). At the Reichsfestspiele in Heidelberg during the summer of 1934 Götz von Berlichingen was produced in the courtyard of Heidelberg Castle. The setting permitted the use of horses on the stage to full advantage. They were conspicuous in several scenes; Heinrich George was able to give Götz the full vigor of sixteenth-century knighthood by appearing on horseback.

L.T.

« Bronx Cheer (1:134; 2:106). An article in the New York *Times*, November 19, 1933, ("Bronx Cheer and Razzberry Demonstrated for Benefit of Court in Murder Trial") suggests that this phenomenon was sufficiently unfamiliar almost ten years ago, in Toledo, Ohio, to require detailed demonstration.

E. K.

« DEATH FROM SPONTANEOUS COMBUSTION (2:85, 105). Here is a para-

graph from Francis H. Stauffer's The Queer, the Quaint, the Quizzical (Philadelphia, 1882):

spontaneous combustion. In Leroux's "Journal de Médecine" is an account of a very fat woman, twenty-eight years of age, who was found on fire in her chamber, where nothing else was burning. The neighbors heard a noise of something like frying, and when the body was removed it left a layer of black grease. The doctor conceived that the combustion began in the internal parts, and that the clothes were burned secondarily.

Of possible interest is the brief sketch and colored illustration of "suicide by combustion" by Jean Bruller, in his book, 21 Delightful Ways of Committing Suicide (N.Y., 1930), although here the combustion is voluntary rather than spontaneous.

Roger Butterfield

« This sort of death was used by the Philadelphia novelist, Charles Brockden Brown, in the second chapter of *Wieland* (1798). Brown's own footnote to this is:

A case, in its symptoms exactly parallel to this, is published in one of the Journals of Florence. See, likewise, similar cases reported by Messrs. Merrille and Muraire, in the "Journal de Médecine" for February and May, 1783. The researches of Maffei and Fontana have thrown some light upon this subject.

In Fred Lewis Pattee's introduction to *Wieland* (N.Y., 1926) is a passage

from Woodman and Tydy's Forensic Medicine:

. . . there is no subject in the whole range of medical jurisprudence on which so much romance has been built as this . . . Dickens, in Bleak House, Marryat, in Jacob Faithful, and Herman Melville, in *Redbourne*, have each finished off a character by the process of spontaneous combustion we have in medico-legal history the fact that, by the theory of spontaneous combustion of the human body, a man named Millet, of Rheims, France, escaped the extreme penalty of the law about the year 1725. W. L. Werner

« Burning of Witches in New England (2:102). Washington Irving is not to be blamed for the present tradition that witches were burned in New England. The statement appears in various eighteenth-century European writings. While scoffing at the Puritans for their witch hunt of the preceding century, these writers assumed that the victims were executed in the manner still practiced in eighteenth-century Europe. It is natural but erroneous to assume that the customs of New England and old England were identical. New Englanders returning to old England were astonished to see the ducking stool, which, contrary to recent tradition, appears to have been almost unknown over here. Clifford K. Shipton

Errata

September, 1942, p. 89 (col. 2, l. 22): for 1:86 read 1:186

October, 1942, p. 109 (col. 2, l. 30): for Bachelor read bachelor

October, 1942, p. 110 (col. 1, l. 5): for and bitter read and a bitter

October, 1942, p. 111 (col. 1, l. 7): delete Article III

October, 1942, p. 111 (col. 1, l. 13): for Sidney read Sydney

Statement of the ownership, management, circulation, etc., required by the Acts of Congress of August 24, 1912, and March 3, 1933, of AMERICAN Notes & Queries, published monthly at New York, N.Y., for October 1, 1942.

State of Vermont, County of Bennington, ss. Before me, a notary public, in and for the State and county aforesaid, personally appeared Walter Pilkington, who, having been duly sworn according to law, deposes and says that he is the editor of AMERICAN NOTES & QUERIES and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, and circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

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WALTER PILKINGTON. (Signature of editor.)

Sworn to and subscribed before me this 26th day of September, 1942. [SEAL.] RALPH A. JONES.

(My commission expires February 10, 1943.)

AMERICAN NOTES & QUERIES

A Journal for the Curious

DECEMBER, 1942

VOLUME II NUMBER 9

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American Notes & Queries

A Journal for the Curious

EDITORS

Walter Pilkington and B. Alsterlund

Notes

Holly and Gunfire

IARIES, logs, and orderly books kept by members of the armed forces during America's major wars appear to yield very little that would interest the historian of Christmas tradition. From a brief scattered survey, however, one fact becomes quite obvious: that as military science underwent mechanization the art of maintaining a healthy morale experienced at the same time an almost complete revolution, and that wartime Christmas is therefore no longer merely something that the soldier must vigorously ignore in order to escape a reminder of the privations of army life. (This change is, admittedly, not entirely a difference in psychological approach—the growth of a whole new wealth of material goods was a real factor.)

Contemporary records covering a number of historical Christmases fail to dramatize this shift in point of view very accurately, but are, on the other hand, of likely interest in themselves.

William Gordon's History of the Independence (London, 1788) relates that the Continental Army, stationed about nine miles above Trenton (N.J.) had planned to attack "early on the morning of the 26th [December, 1776] from the supposition that the festivities of the preceding day would make surprise more easy, and conquest more certain." On Christmas night, early in the evening, Washington ordered the troops, about 2,400, to parade "at the back of Mc-Kenky's ferry." After complete darkness had set in they began to cross the river. He had hoped to finish this part of the operation by midnight and to get to Trenton by five in the morning. But ice slowed the crossings and it was three o'clock before they took up the line of march. All chance for the execution of a "surprise attack" seemed gone. But after a slight early sally, the enemy, "believing that was all the attack intended," retired to quarters. Many of them got excessively drunk. Washington formed two divisions, taking upper and lower roads into Trenton, and surrounded his foe; 23 officers and 886 men "lay down arms."

According to the Orderly Book of the Northern Army at Ticonderoga and Ft. Independence (October 17, 1776—January 8, 1777), the garrisons stationed there were reminded on Christmas Eve, 1776, that they were expected to be

under Arms to-morrow at Troopbeating, fresh shav'd and powder'd December 1942 $A \cdot N \cdot \mathcal{E} \cdot Q$

and Arms in good order The Artificers will continue at Work. No allowance of Rum to be given to-morrow to the Soldiers who do not appear under Arms

Christmas of the year following belonged to the awful Valley Forge period about which Albigence Waldo, "Surgeon in the Continental Army," wrote so graphically in his "Diary" (Historical Magazine, May, 1861). His entry for December 24 [1777] reads:

Hutts go on Slowly. Cold & Smoke make us fret mankind are always fretting. But I don't know of anything that vexes a man's Soul more than hot smoke continually blowing into his eyes—& when he attempts to avoid it, is met by a cold and piercing wind.

A day later:

Christmas. We are still in tents the poor Sick suffer much— But we treat them differently from what they used to be at home, under the inspection of Old Women & Doct. Bolus Linctus. We give them Mutton & Grogg-and a Capital Medicine once in a While to start the Disease from its foundation at once. We avoid Piddling Pills, Powders, Bolus's Linctus's— Cordials—and all such insignificant matters whose powers are Only rendered important by causing the Patient to vomit up his money instead of his disease. But very few of the sick Men Die.

Washington's General Orders for Christmas Day, 1777, made no attempt to gloss over the immediate difficulties (i.e., the alarming shortage of food and clothing). He asked that each brigade detach an active, careful subaltern and eight men, "who with an Assistant Commissary are to go to such places as the Commissary General or his assistant at Camp shall direct," for the purpose of "collecting flour, grain, cattle and pork for the army."

Thirty-five years later, during the little-understood War of 1812, Elias Darnell, one of the "heroic Kentucky Volunteers and Regulars" kept a *Journal* afterwards published in Paris, Kentucky (18—). On Christmas Eve, 1812, he wrote:

Capt. Hickman returned with joyful news—that we should in a short time be supplied with flour [of which they'd had none for about two weeks] We have been exposed to numberless difficulties, as well as deprived of the common necessaries of life and what made these things operate more severely was, all [hope] of obtaining any conquest was entirely abandoned. It being Christmas eve, just after dark, a number of guns were fired in quick succession; the whole army was ordered to parade in order of battle; strict orders were given to suppress the firing

The end of this excerpt is admittedly puzzling; but his remarks on the number who had died from lack of attention (100) and the number sick at one time (300) are clear enough. Camp, he decided, had become a "loathesome place"

Another doleful record is to be found in the *Diary* of Benjamin F.

 $A \cdot N \cdot \mathcal{E} \cdot Q$ December 1942

Palmer, New Englander, "Privateersman," and prisoner of war from December 10, 1813, to April 27, 1815. He was held first on an English warship at sea, then at Melville Island, and finally at Dartmoor. Here are three entries from his account (issued in 1914 by the Acorn Club); the first two belong to the year 1813, and the third to 1814:

Decm. 24th—Our fare consists of 3/4 lb Bread I gill of Pease 6 oz meat. but time flies apace playing Cards Chequers, &c. &c. we live something on stile as they have fitted the ship up some Christmas Eve and nothing to Drink

Decm. 25th—It being Christmas we are allowed fresh beef, but what kind of Beef—they look like [some] of Faros lean Kind—but as bad as they are we are very glad to get them, do very well for a fufu—The ships company last night were all as Drunk as Bachus, they kept up a Hell of Belue all night

Roast Geese & pumpkin pies no, seapie and plumb pudding for us & we thank God we are able to have, so good as what we have....

In the Civil War records that I consulted there appears to be little consciousness of Christmas—unless one insists upon including General Sherman's remark made as he began his march through Georgia (1864), "Look out for me about Christmas." He was three days ahead of schedule and the capture of Savannah came on December 22.

Harper's Weekly for January 9, 1864, carries a description of Christmas Day fighting (1863) during the

siege of Charleston when several fire deaths and casualties occurred. Another dispatch reported an engagement between Union gunboats and Confederate batteries on Johnson's Island (which, according to Confederate reports, was a "drawn battle"). During the same day word came of the arrival of the Russian fleet in Hampton Roads at noon. There was a salute to the northern flag; and the "Minnesota" replied.

It was, of course, in the first World War that real changes in Army Christmases became evident. American soldiers who happened to be in London during the Christmas of 1917 were well cared for. The Eagle Hut in the Strand had already become a popular meeting-place for service men of all nations; Yanks were invited to British homes; and the American Red Cross made special provision for American soldiers in British hospitals.

An AP dispatch ("With the American Army in France") for December 25, 1917, recorded a light fall of snow and stated that men "stopped work" at sundown. Gifts that had arrived at the base port late had been rushed on to camp. Certain French and British engineers, the account explained, were obliged to work right through. But wherever possible, men in uniform were making every effort to give French children a good Christmas. This, certainly, was a far cry from selfpity and all the more commendable when one remembers that at that time the Allies were suffering from a decided "low" following the Italian débâcle.

Edward E. Coffin

Military Notes on the "Oxford English Dictionary"

AN examination of the Calendar of State Papers and the Salisbury Manuscripts brings to light several new dates and sources for three sixteenth-century military terms cited in the Oxford English Dictionary; and supplies one military title unrecorded by the OED:

- 1. Clerk of the Check: The OED does not make the connection between muster-master and clerk of the check until 1714 (Royal Procl. in Lond. Gaz.). However, in 1575, the duties of the clerk included mustering of bands (CSP, Ireland, 1574-75, pp. 76, 104) and examining munitions (p. 120); and from 1585 on the terms muster-master and clerk of the check were used interchangeably.
- 2. Muster-Master: First listing in OED is 1579 (Digges, Stratiot.). Thirty years earlier, John Brende was noted as being muster-master "in the Northern parts" in certain "Instructions by the Lord Protector and Council" (CSP, Domestic, 1547-65, Add., pp. 379-80). The OED notes that muster-master is used incorrectly for drill-sergeant. However, the instructions sent to all muster-masters by W. Burghley on March 15, 1589 [1590?], specifically stated that the muster-master was to "assist the Captain in the training of the soldiers in martial services" (Salisbury Manuscripts, IV, 15–18).
- 3. Muster-Master-General: The OED supplies 1662 as the earliest source (Stillingfl. Orig. Sacr., III, ii,

449). But in a statement listing the officers of musters in the Low Countries from 1586 to 1588, Thomas Digges was cited as "muster master general" (Salisbury Manuscripts, V, 240).

4. Judge Marshal: Not in OED. This was the sixteenth and seventeenth century equivalent of advocate-general. Among the officers serving in the Low Countries, 1587 and 1588, was Dr. Matthew Sutcliffe, "Judge Martial [or Marshal]" (CSP, Foreign, 1587, p. 425; 1588, p. 2).

Henry J. Webb

Queries

» Carpenter's Penny Book. The late P. K. Foley once stated that this periodical [London? 184–] contains Poe's "A Descent into the Maelström" with a changed title. Foley's copy has not been rediscovered, and all research pertaining to the title has proved futile. Can anybody help?

C. F. H.

» RICH MAN, POOR MAN. The fortune that a child tells as he counts off fruit stones on the edge of his plate or buttons on other people's clothes is usually expressed in a simple rhyme. To me, the most familiar of these is:

Tinker, tailor, soldier, sailor, Rich man, poor man, beggar man, thief.

Another English version runs:

Tinker, tailor, soldier, sailor, Gentleman, apothecary, ploughboy, thief. American children, on the other hand, seem to say:

Rich man, poor man, beggar man, thief,

Doctor, lawyer, merchant, chief.

The practice may be of English origin—I'm not sure. But in either case, children in the United States have surely popularized their own versions. I should like to collect a number of these, especially if they can be identified with specific regions.

Julia Nichols

» "Please, Boston, Ban My Book." It has been said that a publicist's miracle could hardly have done more for the sale of Upton Sinclair's Oil! (1927) than did the censorious activities of the Boston police, who in the middle twenties took over the functions of the Boston Watch and Ward Society. Arthur Garfield Hays (Let Freedom Ring. N.Y., 1928) reports that Sinclair, elated by the monetary success of his book, remarked: "We authors are using America as our sales territory, and Boston is our advertising department."

Another jibe in this same vein is that of the writer who prayerfully said, just before the publication of his book, "Please, Boston, ban my book!" I have not been able, however, to identify the author, and wonder whether the phrase is apocryphal.

I.D.

» "THAR'S GOLD IN THEM THAR HILLS." This phrase, in all likelihood, belongs to about the same period as the tag-line "Next week, East Lynne."

Certainly it must come from a melodrama of the seventies, eighties, or nineties, and was, of course, always delivered with a majestic sweep of the arm. Can someone identify it more specifically?

» Back-to-nature Hoaxes. Had Joe Knowles, who died in October of this year, any successors in the "back-to-nature" hoax?

Canards, in general, do not safely repeat themselves, and I suppose it is doubtful whether anyone would risk the same kind of opposition to which Knowles was eventually exposed in 1913. Yet even he himself had difficulty convincing some that it was a hoax—which might have encouraged other adventurers.

And what, too, became of Mr. Mc-Keogh, the publicity man who wrote Knowles's "diary" for the Boston Post?

Howard S. Bonce

» Status of the Detective Story. This observation has been widely quoted and credited to Philip Guedalla: "The detective story is the normal recreation of noble minds." Howard Haycraft, who uses it at the head of his foreword to Murder for Pleasure, attributes it to Guedalla but confesses that he cannot be more specific.

Mr. Guedalla is wary about claiming it and by no means subscribes to its sentiment. I should like to know how often it has been set down as Guedalla's; whether it has ever been attributed to anyone else; and (most important) in what work it first appeared.

[ames Sandoe]

» AUTHENTIC PLAIDS. Do commercial weavers, whether British or American, have complete freedom to make exact copies of the authentic plaids of the Scottish clans? Or are they obliged to alter them by one thread or shade in order to avoid what might be construed as a kind of "theft"?

What is the feeling, today, of the Scots themselves, in this regard? Is there any (understandable) resentment or do they find a certain comfort in the fact that the pattern is in this way perpetuated?

R. M. M.

» "To Have Lived a Roman." What is the source and exact wording of the quotation, the gist of which is:

To have lived in those days was good, but to have lived a Roman was greatest of all.

I. Charlotte Campbell

» Fist-size: Foot-size. As far back as I can remember (almost fifty years) dry-goods clerks have wrapped the foot of a sock around a clenched fist to gauge the approximate size.

Now the girth of a clenched fist, obviously, varies with the amount of fat and muscle of the hand and would therefore seem to have little or no apparent relation to the length of the foot. How, then, did this method of measurement ever come about and why has it so long been tolerated? Is there the slightest "scientific" basis for it?

Qed

» Tassel on the Cap. Why does a college or university student, as he

receives his degree, move the tassel on his mortarboard from the left side of the cap to the right?

On the surface, obviously, it is nothing more than a gesture marking the change from undergraduate to graduate. But it has, I assume, a much older significance. Some say it is associated with the ecclesiastical origin of the tassel. A small round cap with a pointed front belonged, at one time, to churchmen of the highest academic rank; and after many changes of design this pointed front became a dangling tassel, etc.

But has anyone ever explained the move from left to right? In schools where cap-and-gown is everyday attire is there any "rule" for the position of the tassel?

R. E. B.

Answers

[References in parentheses are to volume and page of original query and of related answers.]

« Twaddell: Inventor (1:13). From my own records I find that William Twaddell of Glasgow invented what has long been known as "Twaddell's Hydrometer" in about the year 1830. After his death, ca. 1840, his business was apparently carried on for several years by one Thomas Twaddell, who is described as "Hydrometer and Spirit proof Maker" and who was probably related to William Twaddell.

"Spirit prover" was, of course, the old name for the hydrometer used for testing spirits, as is evident from John Clarke's use of the term "Brandy prover" on the title page of his book on the hydrometer of 1746.

Twaddell's hydrometer was very largely used by dyers, bleachers, and paper manufacturers and was usually sold in a set of six instruments, with a very open scale, each division being equal to five degrees of specific gravity, thus:

| | Twaddell's | | Specific |
|-----|------------|---|----------------|
| No. | Scale | | Gravity |
| I | 0 to 25 | | 1.000 to 1.125 |
| 2 | 25 to 50 | | 1.125 to 1.250 |
| 3 | 50 to 75 | | 1.250 to 1.375 |
| 4 | 75 to 100 | | 1.375 to 1.500 |
| 5 | 100 to 135 | | 1.500 to 1.675 |
| 6 | 135 to 170 | | 1.675 to 1.850 |
| | | _ | |

George H. Gabb Tufnell Park, N., London

« Self-reviewing Authors (2:85, 125). Whitman often reviewed his own writing. Poe, too, did so occasionally. The Aristidean (October, 1845) on Poe's Tales has information that must have come from him, although T. D. English may have written the review. In Graham's, November, 1841, Poe reviewed the Gift (with his own "Eleanora") for 1842; of the tales in it he said, "We ourselves have one which is not ended so well as it might be-a good subject spoiled by hurry in the handling." This is unexpected candor—and he later, by the way, made extensive changes in the text of the tale. T.O. Mabbott

« Two-dollar Bills (1:117, 140). The notion that the two-dollar bill is unlucky dates back to the Lincoln administration, at the time when this

bill (1862) was a part of his Greenback Issue. Lincoln's effort to give the people a debt-free currency based upon the credit of the nation was widely ridiculed; and thousands of dollars were spent on adverse propaganda. History shows that two-dollar bills were discounted as high as 60 per cent. Yet they were afterward cashed, as the government had guaranteed, at their full face value.

There are, perhaps, many lesser reasons for the stigma attached to this denomination: the fact that cash registers have no place for two's and they get mixed up with five's and one's; many of them have their corners torn off to aid in distinguishing them, etc. Out here in Seattle, incidentally, the two-dollar bill is considered unlucky only when the passer lets it go for a one-dollar bill.

It is interesting to note that a financial agreement between the United States and Mexico, made in August of this year, restricted (in Mexico) the use and importation of all U.S. currency except two-dollar bills and coins.

[It is said that this action was taken to prevent Axis agents from using Mexico as a place to dump dollar currency loot from Europe: the order stated that all U.S. currency then in Mexico must be turned into the Bank of Mexico and associated banks, where its peso equivalent would be given to all who could prove that the dollars were legitimately acquired and free from Axis taint.

Explanation for the exemption of the two-dollar bill was the belief that "very few such bills have fallen into Axis hands." About forty-eight hours after the announcement of this regulation the demand, in San Diego, for the two-dollar denomination, so far exceeded the supply that urgent application was immediately made to the Federal Reserve Bank. This bill, moreover, has customarily been widely used along the border.

Paul M. Fouts

BAEDEKER RAIDS (2:42). Mr. Ames appears to date the first use of this phrase too early. Actually, it was first used in the English press on April 29 or 30, 1942, in consequence of the admission by German officials that the Luftwaffe, in attacking Bath, Norwich, etc., were deliberately aiming to destroy buildings of high historic interest as indicated in the famous guidebooks. These raids were immediately described in the official German bulletins as "reprisal raids"-reprisals for raids on Cologne and Lubeck. In the Times for April 29, 1942 (p. 4, col. f) an article by the newspaper's "Aeronautical Correspondent" reads:

Berlin correspondents of neutral newspapers quote German officials as saying: "Now the *Luftwaffe* will go for every building which is marked with three stars in Baedeker."

The English newspapers accordingly styled the raids immediately following (on Exeter, Norwich, York, etc.) as "Baedeker Raids."

Does Baedeker ever use three stars?

A. I. H.

[From *Notes and Queries*, September 12, 1942, p. 173.]

« Type-face Phrases (1:40, 60, 110, 135). Your correspondent may be interested in one that French children used to learn: Qui flamboyant guidoit Zéphire sur ces eaux. (Note the absence of the w.)

« INN LITERATURE (1:71, 108, 159; 2:93). I introduced the old Occidental Hotel in San Francisco in my recent novel, Shaken with the Wind. Norman S. Hayner, in Hotel Life (Chapel Hill, 1936), listed Baum's Grand Hotel, Bennett's Imperial Palace, and Lewis' Work of Art in his bibliography. Hayner's book is a sociological study of the hotel, and his citation of these books says a good deal for their authenticity.

Miriam Allen deFord

« Sold Down the River (2:85). This expression dates back to the Old South. It was customary to sell an unsatisfactory slave "down the [Mississippi] river" to work in the Louisiana cane fields. And that was a fate the slaves dreaded as much as big leaguers dread retirement to the minors.

« Foxed Paper (2:40, 75). The presence of iron does not appear to be the cause of foxing, though it gives the characteristic stain. Foxing occurs in appropriate conditions of humidity and temperature when the constitution of the paper is favourable to the growth of the fungus. . . . Alum or rosin in the size will inhibit the growth. Foxing may be removed from books and prints by a fairly simple

process which is fully explained in H. J. Plenderleith's Conservation of Prints, Drawings, and Manuscripts, published in 1937 by the Oxford University Press.

A. J. H.

[From *Notes and Queries*, September 12, 1942, p. 173.]

THE OLD WOMAN WHO LIVED IN A SHOE: FABLE (1:168; 2:29). The quotation (AN&Q 2:29) shows very little knowledge of English history. As a matter of fact, the accession of James I of England and VI of Scotland was warmly welcomed by the English people, who had been greatly afraid of either a foreign invasion or a civil war when Elizabeth died without a direct heir. The peaceful accession of James relieved fears which had been felt all through Elizabeth's reign, and the nation was glad to have a king, a man in the prime of life, with a wife and a promising young son, and several younger children to provide for the succession. For there had been, to be sure, some sixty years of uncertainty, with the scandals of Henry VIII's various marriages and divorces, then the child Edward VI, then the childless Mary, and then the childless Elizabeth. It may further be pointed out that parliament had nothing to do with the accession of James, and was not summoned until the following year. See G. B. Harrison's A Jacobean Journal (London, 1941).

M. H. Dodds

[From *Notes and Queries*, September 12, 1942, p. 175.]

« VINGT-SIX SOLDATS DE PLOMB (2: 40). Another version familiar to me some sixty years ago was:

Je suis le capitaine de vingt-six soldats; sans moi Paris sera pris.

H.K.H.

[From Notes and Queries, August 29, 1942, p. 143.]

« Kings of England (2:54, 77). [These lines], written and printed about 1887, by my old friend the Rev. Conrad R. Barker, M.A., Headmaster of Learnington College Junior School, [are] entitled Rhyme of the English Sovereigns, Embracing Dates of Accession. . . . First and last verses here quoted:

In the year One thousand sixty-six Harold on Hastings field was killed,

There William gained the English throne

Which one-and-twenty years he filled.

In the year Eighteen thirty-seven
Her gracious majesty we see
Vivat Regina! and we pray
Her glorious reign may happy be.
Wm. Jaggard

[From Notes and Queries, August 29, 1942, p. 145. Mr. Jaggard cites in his reply forty-two different entries in Notes and Queries on this subject. He lists also the fifteen captions under which the entries appear.—Eds.]

« Lewis T. Voigt (1:88; 2:125). Lewis T. Voigt appears in the Baltimore city directory, 1840 and 1842, as "Artist, Fayette St., e. of Calvert St." And the following memorandum, listing eight of his poems in the Saturday Visiter, is in my collection: "To Miss M.E.H." (May 18, 1839, p. 2, col. 6); "Home" (June 29, 1839, p. 2, col. 5); "To Miss ——" (July 20, 1839, p. 3, col. 4); "Lines" (August 17, 1839, p. 1, col. 5); "Portraits and Pictures" (November 9, 1839, p. 3, col. 1); "Lines on Green Mount Cemetery" (November 30, 1839, p. 2, col. 7); "Hurrah for the Sunlight" (January 25, 1840, p. 3, col. 2); "Lines to Miss Margaret Y" (February 8, 1840, p. 1, col. 1).

The above are taken from the excessively rare file in the possession of the Maryland Historical Society. Many of the numbers are believed to be unique; others are duplicated in a file in private hands in Baltimore. The latter, however, has not been checked.

"Towson" is an old family name in Baltimore and suggests that Voigt was probably born in this vicinity. The fact that the Probate Records make no mention of him leads one to believe that he removed from the city—probably to New York.

L. H. D.

« The Marines Have Landed (1:40; 2:45). No doubt the expression appeared in British naval dispatches before the Revolution. And it has since been many times used in our own, for the U.S. Marines have made no less than 180 landings on foreign soil during their 167-year history.

With the supplementary ".... and have the situation well in hand," however, it is generally credited to the late Richard Harding Davis, who certainly had much to do with popu-

larizing it. It is believed to have made its first newspaper appearance following the landing at Guantanamo Bay, Cuba, in 1898, where one battalion of Marines took and held that advance base against 6,000 Spaniards. It gained further circulation as a result of subsequent landings during the next fifteen years, notably in Panama, Nicaragua, Santo Domingo, and Haiti. These were mainly for the purpose of protecting American lives and property endangered by local revolutions, and the efficiency with which they handled this business had much to do with popularizing the Marine Corps in the public mind. They were, for the most part, small operations, but attracted unusual attention because the country as a whole was at peace.

> George T. Van der Hoef Major, U.S. Marine Corps

« Hog-latin (1:176 et al.). V. Sackville-West in *The Edwardians* gives two examples of double-talk. One of these consisted of adding the syllables jib and job to every alternate word. The language was known as "Jibjob," and could be used by none but the élite of the school in question.

The other form is, I think, the novelist's own invention, a thrust at the superficial society of Edwardian England. It consisted of adding an Italian termination to English words. "But," the author explains, "as that termination was most frequently the termination of Italian verbs of the first conjugation, and as it was tacked onto English words irrespective of their being verbs, nouns, or adjectives, it could not be said to be based on any very

creditable grammatical system." One line will suffice: "And after dinn-are, we might have a little dans-are."

B. S. B.

« Harriet Boomer Barber (2:24). In the preface to her *Drafted In* Harriet Boomer Barber says:

In sending the present volume forth as a Sequel to "The Bread Winners" we gratefully acknowledge our indebtedness to the author of that book, for permission to do so.

One might assume, then, that there was some real exchange of understanding between the (then unidentified) author of the first book, John Hay, and the writer of the "sequel"—if her statement was intended to stand on its face value.

In one sense, of course, it was a sequel. It took up the earlier story at a point where the fortunes of Maud Matchin and Captain Farnham had been thrown into strange reverse. But Miss Barber, appreciative of the "genius" of the writer to whom she refers and recognizing his "intimate acquaintance with the better and brighter side of life," did lament the fact that his actual knowledge of breadwinners was "insufficient to furnish him a single worthy example."

It would seem most unlikely that Hay would have approved of this kind of continuation. Moreover, very shortly after the appearance of his much discussed book he made it quite clear that only two persons besides himself knew who the author was. "I am engaged," he added, "in a business in which my standing would be seri-

ously compromised if it were known I had written a novel." (Hay's authorship, in fact, was not satisfactorily "proved" until just after his death in 1905.)

The prefatory remarks, to be sure, raise several strange points. But whatever their solution, the Hay sources might yield something.

Brian V. Mitchell

« Characters Accepted as Real Persons (2:102, 127). H. D. Inglis' Rambles in the Footsteps of Don Quixote (1840) mentions a barber at the little village of Miguel Estevan who evidently regarded Cervantes' characters as real. I know the passage from a review of the book in (Burton's) Gentleman's Magazine, March, 1840, probably Poe's.

Olybrius

RHYMING HEADLINES (2:119). There is an enormous amount of material for a collection of rhyming headlines in the Sporting News (America's Baseball Weekly), issued in St. Louis by the Sporting News Publishing Company. This paper appears to use them on all possible occasions and is guilty of some atrocious puns on the names of players, teams, and towns. Here are several clipped from very recent issues: "OLD FLASH BANKING / ON NEW BURBANKING," "SPEAKING OF MONEY, / B.R.'S STILL A HONEY," "SAC SUPPORTERS BLINK / AT REPORT OF RED INK," etc.

Frances E. Holmes

« Thoreau's Borrowings in "Walden" (2:121). Is "The Skip of the Tip-

Toe-Hop" a jibe at Cooper's The Wept of Wish-ton-Wish (1829)?

T. O. M.

"Not on Your Tintype" (2:118). Tintype is obviously, in this usage, an exact equivalent of life (as in the much older phrase "Not on your life"). In this figurative form it is probably related to the very old and practically universal belief in the identity of the person and his name or image (cf. Valentia, the true and forbidden name of Rome, and "The Leech of Folkestone" in Barham's Ingoldsby Legends).

John Trier

[According to Robert Taft's Photography and the American Scene (N.Y., 1938) the tintype was invented about 1855; and a patent issued in 1856 described these new likenesses as "photographic pictures on japanned surfaces." The phrase "Not on your tintype" is judged to be "almost as old as the patent itself." For the device found its market almost immediately. It was widely used in the election of 1860, when small portraits of the presidential candidates were made into brooches, pins, studs, etc. And during the Civil War, soldiers, finding that tintypes survived the mails without injury, had them made to send home.]

« "BLACKOUT" IN ALL LANGUAGES (2:72, 99). Two German terms not included in the earlier collection are: beschränkte Verdunkelung (partial blackout); and Verdunklungsmassnahmen (blackout measures).

« Nose IMAGES AND RELATED EXPRESSIONS (1:103, 123). Several pertinent British references appear in Morris Marples' *Public School Slang* (London, 1940):

snitch, nose: also a nickname, Snitch, for boys or masters with prominent noses. Hence snitch-rag (Christ's Hospital, 1909+), hand-kerchief.

SNOOK, to cock (1702) or more usually today to pull a snook (= nose), to make a gesture of derision by applying the thumb to the nose and extending the fingers. The custom seems to be one of venerable antiquity and low origin: known also (but not in schools) as taking a sight, working the coffee-mill, taking a grinder, pulling bacon, making a long nose and making Queen Anne's fan. Some of these (e.g., working the coffee-mill, taking a grinder) imply movement of the fingers as well. Emphasis may be added to the gesture by using both hands.

Ellen Kerney

« Writing of Poe's "The Bells" (2:73, 110). For a while there existed at Fordham University a legend that it was a bell in the Jesuit monastery on Rose Hill which inspired Poe to compose his poem. An investigation, however, revealed that the bell in question had been founded after 1849, thus scotching the legend. That there may have been an earlier bell which set Poe to tolling is an idea fondly nurtured by some in the Bronx.

Charles Duffy

« Buggers, Boogers, and Bugs (2:80 et al.). The expression "buggered up" was in common use in my boyhood days about sixty years ago in Carroll County, Maryland (on the south side of Mason and Dixon's line); and it is still used in the sense of "defaced" or "damaged." It was applied to both persons and things. A man's face, injured in an accident, was said to be "all buggered up"; and the same expression is used for a tool that has been damaged or dulled.

L.H.D.

« Animals That Talk (2:85, 105). In a book that I believe was translated from the German (title of which I cannot recall) there is considerable, but as far as I know, unsupported evidence of a remarkable talking dog. This animal (as well as another from the same litter) was taught a complete system of alphabet, which, according to its mistress, enabled it to communicate with her.

Much work, of course, has been done along this line in the last century with the chimpanzee (or ape), involving largely the exchange of simple intended meanings. I have heard it said that the word aurora can be credited to the lemur, which at sunrise has been observed to face the east and raise its hands and arms above its head (doubtless to warm itself), uttering a sound that centuries ago was corrupted to "aurora."

Dickson J. Hartwell

« I recall, some years ago, a vaudeville act which included a talking dog. The only intelligible word that I could hear him speak was the French feu when his owner (a Frenchman) lighted a match.

Any imitations of human speech on the part of animals—except for the great apes—can hardly be considered more than stunts. But Courtney Riley Cooper has put it on record that he believes that the breeding, over several generations, of gorillas or chimpanzees in completely civilized surroundings would turn them into recognizable subhumans with a rudimentary power of human speech!

Miriam Allen deFord

« U.S. MILITARY OFFICERS (2:104). A careful search of the Soldiers of Florida (1903), the Florida Historical Quarterly, the reports of the Adjutant General of Florida, and other sources yields nothing about Colonel Clinton E. Spencer. There is, however, record of a First Lieutenant John E. Spencer, a member of Roll Company K, 4th Florida Infantry, who was mustered in as a third lieutenant in July, 1861.

Watt Marchman

« American army registers for the late sixties mention no "General Taylor" in the quartermaster's department. Your English correspondent is probably referring to Robert Ogden Tyler, who was brevetted major-general in 1865. The following year he was attached to the quartermaster's department in Washington, D.C.

Tyler was born in Hunter, New York, on December 22, 1831. He attended the Military Academy at West Point, and served through the Civil War as Colonel of the 1st Connecticut Heavy Artillery. He died in Boston on December 1, 1874, shortly after his return from a trip to the Far East. (See the DAB.)

V. L.

« Burgoo (1:38,59). Ichabod Perry's Reminiscences of the Revolution (Lima, N.Y., 1915), written, it is believed, in the 1780's or 1790's, contains a detailed description of the fare on board a British prison ship. Included in it was "half a pint of what they call burgout which was made of soldier's oatmeal, very thin"

In general, Perry's spelling is somewhat capricious, and it is therefore doubtful whether he was consciously recording the form then current among British seamen. If he was, Mr. Ripperger's suggestion is well taken. Moreover, it looks as if our spelling of the word may be a further distortion of the French corruption which he cites.

E, E, C,

« SHAKERS IN LITERATURE (1:21, 45, 110). Kate Douglas Wiggin's Susanna and Sue (Boston, 1909) is a juvenile about a woman who finds life unendurable with her husband and takes refuge, with her small daughter, in a Shaker village which she remembers from a childhood visit.

E.F.W.

« SYMBOLS OF U.S. POLITICAL PART-IES (2:115). Many leaders of the Democratic party have felt that the donkey lacks the dignity which the symbol of their party should have, and on at least one occasion a serious attempt was made to substitute the rooster for the donkey. On the day following the presidential election of 1932 Josephus Daniels ornamented his Raleigh *News and Observer* with roosters and the phrase "Crow, Chapman, Crow."

In either the same issue or in one that appeared a few days later Daniels published an explanation. He stated that the first great Democratic victory in a national election in twenty years was an appropriate occasion for introducing a party symbol which would command more respect than the donkey, and that he felt that the rooster would satisfy this need. He further explained the selection of the rooster by telling the story of a nineteenth-century country editor in Kentucky named Chapman who also celebrated Democratic victories by printing roosters all over his paper. Accordingly, Daniels concluded, it became traditional in Kentucky to comment on a Democratic victory at the polls by repeating the phrase "Crow, Chapman, Crow." L, T

Errata

October, 1942, p. 107 (col. 1, l. 28): for *Birbeck* read *Birkbeck* November, 1942, p. 118 (col. 2, l. 22): for *p.* 441 read *p.* 443

Contributors may, if they prefer, use initials rather than signatures.

[&]quot;Legitimate" questions which are not published will, if accompanied by a self-addressed stamped envelope, be given as much attention as possible.

In submitting answers readers are reminded to identify the query (by date, page, and item head) to which they are replying.

AMERICAN NOTES & QUERIES

A Journal for the Curious

JANUARY, 1943

VOLUME II NUMBER 10

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American Notes & Queries

A Journal for the Curious

EDITORS

Walter Pilkington and B. Alsterlund

Notes

Two Poe Hoaxes by the Same Hand?

FULL details of the New Orleans Raven hoax seem worth recording, for they bear an unexpected likeness, in method, to the "Giles" story of "The Bells" (AN&Q, October, 1942, p. 110).

The Raven story appeared in the New Orleans Times for Sunday, July 24, 1870 (p. 2). It opens with a letter to the editor from Clemont C. Macon, New Orleans, dated July 22, 1870. Macon transmits what he calls a letter to himself from the "Rev. J. Shaver," of Pine Heights Hermitage, Burlington, New Jersey, under date of July 2 of the same year. (Shaver, Macon remarks, was a former resident of New Orleans.) The Shaver letter begins with a correct reference to a paragraph in Littell's Living Age, January 8, 1870 (p. 105), mentioning a collection of books and manuscripts once owned by Mahlon Dickerson but now lying neglected "in an old barn in one of the villages of New Jersey." Shaver says he found "such papers" in the

hands of his friend John T. Tomkins, suggesting-but not stating directlythat this was the Dickerson collection. Among them was said to have been a letter "from Poe to Mr. Daniels of Philadelphia, Sept. 29, 1849," in which "Poe" attributed The Raven to one Samuel Fenwick. Shaver supplies as much of this as is "legible." Ingram has reprinted it in full in his edition of The Raven (London, 1885, p. 91), pointing out some of its absurdities and inconsistencies. Fenwick is apparently unknown; and Poe's friend, John M. Daniel (not Daniels), was in Richmond at the time.

Neither Macon nor Shaver is listed in New Orleans directories between the years 1866 and 1875. There was, however, a Rev. Shaver in Burlington (N.J.), who may have visited New Orleans. Miss Margaret L. Dunn, Librarian of the Burlington Library, tells us that he figures in George Morgan Hills's History of the Church in Burlington . . . (1876). Here it is recorded that he was born February 9, 1818, became an itinerant missionary, made his way to New Jersey in 1868, preached in Rancocas and elsewhere near Burlington, died January 25, 1874, and was buried in Burlington. But he was the Rev. Daniel Shaver!

As in the case of Judge Giles and the hoax surrounding "The Bells," we have a wrong initial not easily accounted for as a misprint. This practice of fathering the stories on individuals with names similar to those belonging to known and respectable persons certainly suggests that both stories emanate from a single source. It is most unlikely that either the worthy judge or the preacher had anything to do with the stories in which each is himself involved. And it is doubtful whether the two ever knew what was credited to their imaginary namesakes.

Arlin Turner T.O. Mabbott

Poe's Mother-in-law: Two Letters to Bayard Taylor

TWO begging letters—in the Cornell University Library—written by Maria Clemm to Bayard Taylor bear out the portrait of her drawn by Arthur Hobson Quinn in his recent life of Poe. While these letters throw no direct light upon Poe's life, they do reveal something of the character of Mrs. Clemm, with whom he lived for so many years.

Lowell May 20, 1850

Dear Sir

I have heard so much about your new work [presumably Eldorado], that I am most anxious to have it. But I have not as yet received any thing from the sale of my dear sons work (E. A. Poe) and have not the means of purchasing it. Will you be so kind as to send it to me, for his sake. If you will so oblige me, please write your name in it. And direct it to me care of C. B. Richmond, Lowell, Mass. If you wish it I can have it noticed in the papers here, for I know several of the Editors very well.

Respectfully

MARIA CLEMM

Taylor was, at that time, only twenty-five years old. The second of

the two letters was written nine years later:

Alexandria Feb. 17th/59

Dear Sir

Since the death of my beloved son (E. A. Poe) I have suffered much privation, and am now without a home. I am offered one in Louisiana with friends whom I think will appreciate me. But I cannot avail myself of their kind offer for want of means to take me to them. Will you contribute a small portion of the requisite sum to enable me to accomplish this great desire of my heart. Alas dear sir it is sad indeed to be so situated, a widow without means, and now childless. If you reply to this please direct to me care of Reuben Johnston Esq, Alexandria Va. and I will receive it safely.

Respectfully

Maria Clemm

Charles Duffy

Queríes

» Drift-bottle Clues. There is a considerable body of literature on the subject of drift bottles, used to gauge and chart the flow and, to some extent, the speed of ocean currents. They were first employed in the interest of scientific correlation in 1843 when the Nautical Magazine issued a "bottle-chart" of the Atlantic (which, by the way, provoked some lively correspondence).

The technique, of course, is very simple. A message, giving date and location and a request that this same

message with date and place of finding be forwarded to some central clearinghouse, was sealed in a bottle and thrown overboard. When latersometimes years later—the bottles were, by chance, picked up, the required information was noted and forwarded according to directions within. And the returns were, of course, afterward correlated. Since 1895 the U.S. Hydrographic Office has been using this system for keeping a record of currents. The same technique has been used to map circumpolar flows. Here, however, stout wooden kegs, with greater resistance to the ice, are used instead of bottles. And I am told that an island off the north of Scotland uses bottles for communication with the mainland when the weather will not permit crossing by boat.

Before the drift bottle was put to any of these very practical uses it was, I believe, largely a medium through which castaways tried to attract the attention of a rescuer. A very up-to-date though disappointing example of this was the bottle message believed to have come from the lost Amelia Earhart some years after her disappearance. What are the references in the earlier literature of travel to rescue efforts of this kind?

R. B. B.

» Initials into Words. The concoction of new words from the first letters of the words in long titles is not, I believe, an entirely recent development, although the custom seems to have spread considerably in the last ten years.

"Socony," for example, baffled me

when I first came to the United States. "Nazi" (Nationalsozialistische Partei) and "Gestapo" (Geheime Staatspolizei) are now more in evidence than "Comintern" was at one time. The (Russian) Amtorg (Amerikanskaya torgovlya) Trading Corporation, which flourished in New York City during the thirties, is another example of this device.

The custom appears to be most prevalent in non-English-speaking countries, particularly Germany and Russia; yet the earliest example I know of is "Dora" (Defense of the Realm Act), which originated in Great Britain at the time of the last war. Does anyone know the approximate date of the beginning of this lively trend?

Lyle Kirby

» American Greens Greens. There are, I'm told, fifty-odd cities and towns in the United States which by the leniency of their marriage laws have, at one time or another, drawn obvious comparison with the famous Greena Green in Dumfries County, Scotland.

Of these Elkton, Maryland, appears to have been the best known. Until a few years ago, when the 48-hour marriage law was passed, it was the "Gretna Green of the East." Wellsburg, West Virginia, was a second candidate for this same distinction; here, too, legislative action has wiped out much of the boom trade. The other three places mentioned in this connection are: Waukegan, Illinois; Jeffersonville, Indiana; and Yuma, Arizona. About these I have none of the details.

What are some of the other towns popularly assumed to belong to this list? Is any of the picturesqueness of the original Gretna Green's anvil to be found in any of the American counterparts?

Mary Seton

» The Kangaroo-Like Horse. Some years ago a well-known American magazine published an amusing tale about a race horse which by careful breeding resembled (to all intents and purposes) a kangaroo—in appearance and manner of locomotion. This remarkable horse, after many incredible escapades, finally won the Kentucky Derby, and thereby satisfied his owner's primary desire.

Can someone give me the name and approximate date of the periodical in which the story appeared?

G. C. Westervelt

» Passing Events in Rhyme. For some years I have been collecting verse written around specific events. These "occasional" poems have been anything from gravely serious to lightly satiric. Lindbergh's flight to Paris, for example, provoked a poem beginning "A young Lochinvar has come out of the West." A poem called "Lines of T.R. to W.H.T.," a piece about W. E. Henley, Langdon Smith's "Evolution," and Tennyson's "Ode on the Death of the Duke of Wellington" give an idea of the range.

I should like references to other poems of this kind.

Richard F. Burges

» FLIES AND TAXES. A versifier of the early nineteenth century entertained

himself, when his taxes fell due, with a song lamenting the fact that there are taxes on almost everything but flies. The first lines are:

> I would I were a fly To buzz about all day And eat molasses candy Without a cent to pay

Has anyone the other verses and the music?

Clint B. Gilbert

» Signed "John Doe." I have always thought that the insertion of the word Signed before the writer's signature in the reproduction of testimonial letters (largely in advertising) is quite meaningless. Should not the mere presence of the name validify the document to which it is signed? If not, then the whole design is open to question.

Is this practice followed merely for its possible psychological effects? Or does it, in some obscure legal detail, lend authenticity to the letter?

F.F.

» "The Diamond Ring" [An elaboration of the original query (2:56): My interest in the story around which the ballad was written arises from the fact that as a boy I heard it from my great-aunt, Janet McLaren, who was born near Stirling—the scene of the piece—and who came to this country about 1825. She once recited the whole tale to me. And about twenty years later I myself went to Stirling and heard it again. In the old kirkyard I was shown a pretentious monument erected to the memory of the noble lady who had been buried alive.

About ten years ago I was given a copy of the ballad as set down by an elderly gentleman who had won a declamation contest with it in Georgia in 1870. He had singled it out from a book of poems—and that is the book I'm looking for; also, any other fact which helps to place the first publication of the ballad.

I am familiar with the comment that the English Notes and Queries has assembled on the subject of premature burial and recovery from apparent death. When medical science was yet undeveloped it was not uncommon to bury a person still in a coma.

"The Diamond Ring" is, by the way, still accepted as fact in Stirling. I have had fairly recent report from a friend who returned to Sauchieburn and consulted the minister of St. Ninian's. He knew the story, she said, but was afraid of its being revived and offending the descendants.]

John M. McBryde

» SUGAR LOAF. Sugar Loaf is the name of a pointed rock in Dovedale; a cone-shaped mountain near Llandovery in South Wales, and a steep-sided hill-peak near the road to Canterbury out of Folkestone. There are doubtless many others.

But were sugar loaves originally cone-shaped and not cubic? I think I remember a representation of this form on the sign of some inn of that name. When, may I ask, was cube sugar introduced?

Turisto

[From *Notes and Queries*, September 26, 1942, p. 198.]

» Talking Like a Dutch Uncle. This phrase indicates a serious, reproving talk. It has the same sense as Horace's patruae verbera linguae, "the lash of an uncle's tongue," which make wretched girls faint for fear, Odes III, 12, 3, and ne sis patruus mihi,—that is, "Don't lecture me," Sat. II, 3, 88.

In an up-to-date detective story the cautious American investigator says to a reckless young man mixed up with the murder, "I'm going to talk to you like a Dutch uncle." I do not find this uncle noted in Apperson's *Proverbs and Proverbial Phrases*. The Dutch in earlier days were associated with heavy drinking, but I know nothing of their specially monitorial attitude to young people. How far back can the expression be traced? Is it in vogue anywhere beyond England and the United States?

Ignoto

[From *Notes and Queries*, November 7, 1942, p. 289; and below the query the Editor gives 1838 as the date of the *OED*'s first citation.]

Answers

[References in parentheses are to volume and page of original query and of related answers.]

« Burial in Early New England (2:119). I see no reason why the Pilgrims or any other early settlers of New England should have been deterred from following the usual English practice of interment, despite the frozen ground. There are many instances of early burials in graves dug during the winter. In my native town of Wethersfield the earliest of such is 1648; and other dates show winter burials. The ground surely was not "completely impenetrable" even in the worst of winters. Procedure might have been difficult, but not impossible. I know of no actual description of a burial preceded by the digging of a grave, but the existence of Burial Hill in Plymouth is sufficient evidence of the way in which the Pilgrims disposed of their dead. The late George F. Dow might well have answered the query with authority.

Somewhat later it was customary to deposit the dead in vaults. Samuel Sewall, it may be recalled, spent a "diverting" Christmas rearranging the coffins in the family vault in Boston. There were similar vaults in the Wethersfield burying ground.

How else, may I ask, could the Pilgrims have disposed of their dead? And why even in winter did the digging of a grave offer insuperable obstacles?

Charles M. Andrews

« Status of the Detective Story (2:135). Mr. Sandoe must begin his research, I think, with Dorothy L. Sayers, to whom perhaps a stern letter should be addressed. It was she who first quoted the alleged Guedalla dictum, as nearly as I can discover, in the introduction to her Great Short Stories of Detection, Mystery and Horror (London, 1928). The American publishers, Payson and Clarke, issued this anthology under another title, The Omnibus of Crime (New York, 1929). In both editions the quo-

tation occurs on page 44. It has since been quoted many times by many writers, including the undersigned, and always with the Guedalla attribution. All the quotations that I have seen are subsequent to the Sayers attribution.

Vincent Starrett

« RED CIRCLE FOR SKATING (1:24, 80, 172). The town of Babylon, New York, sympathizing with several other like communities, has junked the traditional skating flag in favor of a black ball on a blue background. The old banner, with its red ball on a white base, was discarded on December 8, 1941, it is reported.

I. P.

Paul Bunyan and Modern Folk Heroes (1:6, 28, 44, 91, 140; 2:15, 92). Has nobody mentioned the fabulous Mose, the "Bowery Paul Bunyan," the role in which Frank S. Chanfrau, the actor, won such amazing fame in the middle of the last century? The first of the "Mose" plays (all of which were written by B. A. Baker) was a very short piece called "A Glance at New York in 1848." For Chanfrau, the long-striding Mose the Firemanwith red shirt, soap-locks, and plug hat-this was only a beginning and three other sequels, as well as incidental sketches, had, in all, a bountiful run. On Baker's own authority (according to his sketch of Chanfrau, published at the time of his death) Mose's prototype was not the popular Center Market lad of that time (as then commonly believed). The choice of the name, he admitted, was entirely arbitrary.

A·N·&·Q January 1943

This impression does not coincide with the description given in the WPA New York City Guide. Here he is described as an eight-foot slugger "with hands as big as hams." In his belt he carried a butcher's cleaver, and in summer a keg of beer. He delighted in lifting streetcars right off their tracks and carrying them in one hand, horses dangling.

Possibly this second version is the more recent of the two and more meaningful to the Bowery of today. A study of this shift in characterization might make, in fact, rather good exploration!

George L. Gilman

SYMBOLS OF U. S. POLITICAL Parties (2:115, 144). My notes, taken from a clipping from the New York World of December, 1887, indicate that Indiana, not Kentucky, was the birthplace of the rooster as an emblem of the Democratic party. One Joe Chapman, whose chief social accomplishment was the ability to crow loudly and realistically, lived in Hancock County, Indiana, in the 1840's. He was politically a good Democrat and celebrated the victories of his party by publicly imitating a rooster, thereby building up an enviable local reputation.

In 1841, or thereabouts, a letter from a prominent Democrat in that region, commenting upon a party victory with the phrase "Tell Chapman to crow!," fell into the hands of the publishers, George A. and J. Page Chapman, of the Indianapolis Sentinel, a Democratic paper. (There was evidently no connection between the pro-

prietors of the paper and the Hancock County Chapman.)

The Sentinel took over the phrase "Crow, Chapman, Crow," and decked its pages with roosters when the Democrats were successful at the polls in Indiana. The phrase and emblem became justly popular throughout the state.

T. S. L.

« Gremlins (2:121). These imps, first associated with war fliers, appear not to have been adopted by the other services but instead very quickly taken over by advertisers and the press in general (and have even been wrought into dolls and boutonnières).

The word has been rather effectively used in a number of recent advertisements. And in the New York Times (December 13, 1942, p. 54) the gremlin is blamed for putting "kinks into America's rationing program by writing false figures on application forms." The story concerned the charge entered by an OPA enforcement attorney against a coffee hoarder. (This particular application of the word is not, by the way, unlike "termites in your engine," AN&Q, January, 1942, p. 157.)

E. W. Bodley

"Hosey" (2:120). The word "hosey" seems not to be recognized by slang dictionaries. However, children use this form and "honey" (pronounced "hoaney") interchangeably. There are many other expressions of the "I stake my claim" idea, such as "I have divvies on," or "I divvy that," since no word familiar to children

seems to express the idea adequately. Most of them are at least partly "made" words. The word hone meaning yearn, according to Webster, originated in an English dialect, and is prevalent in southern United States. Some such derivation as this may be quite possible, with the original n changed to s.

Ruth Hamlin

« Had Charles Dickens an American Great-grandmother? (1:183). There is a brief biography of Thomas Barrow, who during the American Revolution was deputy paymaster in the British Army in New York, in the Royal Military Calendar (London, 1820, vol. 3, p. 114). It is this same Barrow who was acquainted with Franklin and who becomes involved in your inquirer's suggestion concerning Charles Dickens' ancestry.

According to this account Thomas Barrow obtained an ensigncy in the 16th foot regiment in 1772; met up with his men at Pensacola, Florida; and in 1776 received a lieutenancy. It was two years later, however, that he was assigned to a company in the 3rd battalion, 60th foot regiment. He served at the taking of Savannah under Lieutenant-Colonel Archibald Campbell of the 71st regiment, who commanded the expedition. Early in the year 1779 he was appointed major of brigade to Major-General Prevost, and was present in that capacity at the routing of the Continentals at Briar Creek, Georgia; again, at the siege of Savannah. He served also at the siege and surrender of Charleston under the command of Sir Henry Clinton. In the year following he went back to Florida, this time to the eastern side of the state (St. Augustine).

From there he was ordered to New York, where he remained in service until the withdrawal of the British forces. (It was during this interval that Franklin mentioned him in his correspondence.) In 1782 he obtained leave of absence for a return to England. While there he suffered from extreme ill-health, and was obliged to accept half pay. He continued on this basis for more than two years during the peace and then joined the 63rd regiment (as captain) in Ireland. With his corps he proceeded to the Continent and served under the command of the Duke of York, until the British troops were withdrawn.

In 1795 he was appointed major of the 5th West India regiment and immediately left for Jamaica. The year following he was appointed by the Earl of Balcarres, then Governor and Commander-in-Chief of Jamaica and its Dependencies, to take command of the British settlement of Honduras on the Spanish Main—as His Majesty's Superintendent and Commandant, with the local rank of lieutenantcolonel. He held these posts when attacked by a Spanish fleet and army, under the command of Field-Marshal Señor Don Artruro O'Neale (who was repulsed) in 1798. For this service Barrow received His Majesty's approbation, conveyed to him by His Grace the Duke of Portland, then minister for the Colonial and War department.

In 1799 he was appointed lieutenant-colonel of the 6th West India regiA·N·&·Q January 1943

ment and relieved from the post the year following by Lieutenant-Colonel Sir Richard Basset; in consequence of this arrangement he was ordered to England to settle his public accounts. He was reappointed in 1801 and held the same powers, with the additional local rank of colonel. At the same time he was removed to the 5th West India regiment, then stationed at Honduras. He remained there till 1804 when he was relieved because of a violent attack of yellow fever. Almost immediately he returned to England. On April 25, 1808 he was brevetted colonel; eleven months later he received a letter of service as brigadier-general on the staff at Windward and Leeward islands (Caribbees). On his arrival there he was appointed to the military command of the island of St. Christopher; and subsequently took over the command of the second brigade (army), under Lieutenant-General Sir George Beckwith, on the expedition against Guadaloupe. He was afterward stationed at two other points in and around the West Indies. On June 4, 1811, he received the rank of major-general.

There are, obviously, a number of essential facts missing from this account; yet the outline is here, and with some kind of reasonable detail. According to a listing of general and field officers issued by the British War Office, Barrow died in 1820.

John Wood

« CRIES OF CRAP SHOOTERS (1:7, 43; 2:42, 57, 92). Perhaps Mr. Maurer and his informant, Mr. Sanders (AN&Q 2:42), will be interested in the odd

passage I encountered in looking through the *Diary* of Benjamin F. Palmer, the New England privateersman who was held a prisoner for fifteen months during the War of 1812. He describes (p. 138) a desperate rush for coffee and other essential foods in the course of his term at Dartmoor. The market, it appears, failed to open according to promise. When this became evident to the inmates of surrounding prisons, a mob was formed "headed by Big Dick a 7 foot Negro." By force of arms the attackers removed the offenders.

This probably bears no relation to the "big Dick from Boston" episode supplied by Mr. Sanders. But it does assign an early date to the usage of the term.

E. E. C.

« RICH MAN, POOR MAN (2:134). I can't vouch for the popularity of this counting rhyme among French children—in France or elsewhere—but V. Sackville-West quotes it in *The Edwardians* (p. 78 in the Penguin edition):

Elle m'aime, un peu, beaucoup, Passionnément, pas du tout!

Corwin Sheed

« "The Diamond Ring" (2:56). The same story of the premature burial of a lady and her revival by a thief who sought to cut from her finger a diamond ring was told by Edward Thomas to the poet W. H. Davies, who put the tale into verse under the title "The Trance" (The Hour of Magic and Other Poems, 1922). "The Trance" is not, of course, the ballad to

which Mr. McBryde refers. But these lines, I think, are not without interest:

Who is this That like a shadow glides Across the shadows of the trees, And his own visage hides? . . . This morning, when the blackbird near Was frightened from his thirteenth song There was a lady buried here-A Lady beautiful and young And all the rings she wore in life, As one betrothed and as a wife, Were left upon her fingers still, According to her living will . . And now he goes, though full of fear Of that clear moon to rob the dead . . He'll cut her fingers off for gold! But as, no sooner had he cut One finger with his knife, Than her white flesh, so firm and smooth, Rippled with sudden life.

The whole poem is very memorable, and Davies told me in 1923, not only of its genesis as above, but that he himself valued it highly. It first appeared in the trade organ of Jonathan Cape, *Now and Then*.

Samuel J. Looker

[From *Notes and Queries*, November 7, 1942, p. 295.]

« Kings of England (2:54, 77, 139). I have come across an old clipping of a memory rhyme dealing with another kind of succession: the presidents of the United States. It was taken from the Boston Globe, and is undated. It must, however, have appeared in the late eighties, for the sequence runs through Benjamin Harrison. This twenty-five line verse is—like most of its kind—doggerel, not worth reprinting.

O. H. Bellen

« Self-reviewing Authors (2:85, 125, 137). The name of Hawthorne may be added to the list of authors

who have reviewed their own work. Pretending to comment, in the prefatory note to "Rappaccini's Daughter," upon the writings of M. de l'Aubépine (which, he remarks, he does not remember to have seen translated) he speaks whimsically of his own stories, mentioning such titles as Le Voyage Céleste à Chemin de Fer; Roderic, ou le Serpent à l'estomac; and L'Artiste du Beau; ou le Papillon Mécanique. The transparency of this open hoax acquits him of any attempt at deception. Indeed, Hawthorne was the first to admit his identity with M. de l'Aubépine. Charles Duffy

« Pharmacists' Colored Bottles (1:152, 189). The origin of the colored bottles in drug-store windows has been assigned to the day when the streets of London were first lighted by oil lamps. The apothecaries, hoping to attract the passer-by, hung a lamp with a round bull's-eye of glass beside the door. The glass was the same color as the identifying ball above the entrance. The colors used were generally blue, green, or red. And from these bull's-eyes came the colored bottles of today.

E.H.C.

« Bronx Cheer (1:134; 2:106, 127). Tad's visit to the old Fairmount Boxing Club [in the Bronx] was hardly a trip of "exploration" in the literal sense of the word. It was doubtless one of his obligations in the covering of all boxing shows. He was a frequent traveler to the Bronx, as were all the rest of us sporting writers in those days.

I believe Mr. Heller is right in thinking that the cheer probably goes back as far as the thirteenth century; maybe it's even as old as human sound. I am not sure how old its association with the Bronx epithet is, but it was certainly heard there long before the building of the Yankee Stadium. And, dealing with the matter in a more serious vein than I have ever before considered it, I would be inclined to doubt that it is strictly peculiar to the Bronx. I would say that it is characteristic of all greater city crowds when they are displeased.

D.R.

« Floating Churches (1:169, 190; 2:90). Mr. Wood may be interested in knowing that a model of the Church of the Redeemer (AN&Q 1:169) was sent by the United States to England for exhibition at the Crystal Palace in 1851. The miniature was painted to resemble brownstone, and in the Gothic style was complete with spire and stained-glass windows. Christopher Hobhouse, in his 1851 and the Crystal Palace (1937), gives not only this brief factual account but an illustration (p. 131) of the model.

Harry Johnson

« MARY DEAN (2:23). Mary Dean was born in Deansboro, New York, in 1839, the daughter of John and Harriet R. (Peck) Dean. She went to Packer Institute in Brooklyn for the study of art and there gave most of her attention to drawing and sculpture. She never lost her special love for art, and during several trips abroad took in many European galleries. More-

over, she was one of the founders of the Indianapolis Art Association.

She was also a competent Latin and French scholar and began writing, at an early age, for popular periodicals and the New York Tribune. After the Civil War her family left the East and settled in Indianapolis (where her brothers established the Dean Pump Works). Mary Dean then became a frequent contributor to the Indianapolis Journal. She is said to have had a highly retentive memory and a ready miscellany of information. Mary Dean died on October 20, 1917, at her home on North Meridian Street, Indianapolis, survived by three brothers (John Candee, Thomas, and Edward H.) and one sister (Mrs. John A. Taylor).

Most of the above has been drawn from an obituary in the Indianapolis *Sunday Star*, October 21, 1917 (p. 12, col. 3).

Hazel W. Hopper

« For the Indiana Historical Society, Mary Dean's brother, John Candee Dean, edited the *Journal* of their grandfather, Thomas Dean, who traveled from New York to Indiana in 1817. It was issued as Number 2 of Volume 6 (1918), and paper-back copies of the pamphlet are still in print (I. H. S. Publications).

Nellie Armstrong Robertson

« Carpenter's Penny Book (2:134). Joseph Edwards Carpenter compiled Penny Readings in Prose and Verse. A new ten-volume edition (London, 1865–67) is in the British Museum. Foley at times made rough notes, and

in referring to it as a "penny book" may have been using merely a binder's title.

Olybrius

« Horses on the Stage (1:54, 108, 121; 2:16, 63, 127). Arthur Schopenhauer, in *The World as Will and Idea* (vol. 2, p. 273), recounts the well-known anecdote of the actor Unzelmann:

In the Berlin theatre he was strictly forbidden to improvise. Soon afterwards he had to appear on the stage on horseback, and just as he came on the stage the horse dunged, at which the audience began to laugh, but laughed much more when Unzelmann said to the horse: "What are you doing? Don't you know we are forbidden to improvise?"

Harry Johnson

« More Evidence on an Early THEATRICAL WITHDRAWAL (1:51; 2: 100). I should like to point out a piece of evidence which strengthens the connection between Richard Penn Smith and Thomas Godfrey (AN&O 2:100). If Smith's reliability as an informant on Godfrey is thereby enhanced, then the London Magazine article (if it was Smith's!) implying the withdrawal of The Prince of Parthia warrants even closer attention. (Smith, by the way, was editing the Aurora, a Philadelphia newspaper, at the time the article appeared; and it is not unreasonable to think that he should have been a partner in the exchange of cultural and professional ideas between England and America.)

Note these paragraphs from Rich-

ard Penn Smith's essay called "Mr. Aspenleaf—A Shandyism," in *The Miscellaneous Works of the Late Richard Penn Smith* (Philadelphia, 1856), collected and privately printed by his son Horace W. Smith:

He [Mr. Aspenleaf] turned his eyes upon a picture hanging against the wall, and inquired [of R. P. Smith]—"Whose portrait is that, sir?"

"It is the likeness of Thomas Godfrey, the author of the first tragedy written in America, some ninety years ago. The portrait was painted by his young friend, Benjamin West, a Pennsylvania boy, who after the death of Sir Joshua Reynolds, was elected President of the Royal Academy in London."

It would be hard to deny Smith's awareness of Godfrey—in the face of this obvious piece of dialogue. And one other brief point: the graves of the Godfrey and Smith families lie not far apart in the Laurel Hill Cemetery along the east bank of the Schuylkill River in Philadelphia.

Henry W. Yocom

« Characters from Other Novelists' Novels (1:86; 2:47, 57, 89). Laura Petersen (Kieler), later the original of Nora in Ibsen's A Doll's House (1879) dedicated her novel, Brand's Daughters (1869) to the dramatist. The young women were supposedly the offspring of Ibsen's Brand, "the only clergyman [Brand, 1866] who enjoys the author's sympathy" (see A. E. Zucker's Ibsen: The Master Builder).

E. F. W.

« Carnival Colors (1:10). Various interviews with old showmen—extending over a number of years—only confirm the rather universal impression that the institution which has become known as a carnival originated in Italian cities and in Nice, France. And the term "carnival colors" is as old as the spectacle to which it belongs. The late Fred Beckmann (who died about a year ago), a veteran carnival and circus executive, could easily have elaborated on these brief remarks—perhaps in some detail.

C. G. Sturtevant

« The Show Must Go On! (2:73, 96). I am again indebted to Fred Beckmann for whatever corroboration I can supply on the origin of this term. Moreover, from my own reading impressions, it is still primarily a circus slogan, although it can certainly be regarded as an axiom, in a lesser degree, of any form of show business, including the theater. Of this much I am certain: that it originated in the circus. But I am unable to pin it down to any date.

C. G. Sturtevant

« SHIVEREE OR CHARIVARI (1:104, 135; 2:32). Edward Eggleston gives a full description of the "shiveree" in the last chapter of his novel, *The End of the World* (N.Y., 1872). The scene of the book is the Middle West.

P. C. F.

« In the 1820's the custom was common in St. Augustine, Florida. In the Spanish section of the town it was called the *sanserassa*. In Mobile, Ala-

bama, and in New Orleans, a little later, it was customary to "shiveree" newly-weds only when one of the principals had been married before. About the same time, in Lancaster Pennsylvania, County, roistering young men indulged in the "Calithumpian serenade" on the wedding night of their friends. In the eighties the custom was known as the "skimelton" in towns up the Hudson. This, undoubtedly, was a variation of the "skimmington" of which Thomas Hardy wrote in The Mayor of Casterbridge. The sport seems to have been common to many sections of the United States, with variations of name only, and to have had its counterpart in England and probably on the Continent.

Walter C. Lawrence

« John Swinton (1:23). It is more than likely that John Swinton's statement that "there is no such thing in America as an independent press, unless it is in the country towns " was made at the "Journalists' Gathering" in the rooms of the Twilight Club in the Mills Building, New York City, on April 12, 1883. The subject of Swinton's talk was "Some Things an Editor Dare Not Discuss." Swinton at the time was chief of the editorial staff of Charles A. Dana's New York Sun, a post which he left a very few months later to found his own ill-fated labor sheet, John Swinton's Paper.

The Twilight Club dinner at which Swinton and five or six other working newspapermen spoke was only very briefly reported in the New York papers the following morning (although other Twilight dinners, both before and after, received rather generous attention). His speech, however, was sufficiently outspoken to draw the following comment from an unknown historian of the Club (History of Ye Twilight Club: Compiled from Official Sources. N.Y. [1884] p. 9):

A five-minute speech by John Swinton, of the Sun, on some of the things that newspaper men dare not write about, will be recalled by all who heard it as a most eloquent and refreshing specimen of Saxon.

This is not, of course, conclusive proof that Swinton uttered his sweeping condemnation on this occasion. Unfortunately none of the sixty members present that evening is now alive. But an examination of the available material on Swinton's life presents nothing to disprove my surmise.

The Twilight Club (to which Swinton was elected an honorary member on February 23, 1883) was in itself an uncommon institution. It was founded on January 4, 1883, and received its name at the suggestion of the Rev. J. H. Suydam, of New Jersey, after "Spencer" and "Thursday Night" had been rejected. Membership requirements were simple—the candidate had to be a "clubable fellow with one dollar in pocket." The club met every Thursday night. Here is a quote from the rules:

Every man has got to eat somewhere and he can at least spare time for one meal from his business or home obligations. If we dine early [6 p.m.] and go home early, then the wife and children will not complain about late hours and dissipated habits.

Another clause stated that speeches by any one member at the dinners were not to exceed five minutes.

The first meeting took place at Moquin's restaurant on Fulton Street, and was attended by twenty-one persons. Soon thereafter, permanent headquarters were set up in the Mills Building. In its heyday it enjoyed a membership of about two hundred, and the weekly meetings were attended by crowds varying from fifteen to sixty. Perhaps the most outstanding member of the organization was Henry George, whose name appears on the club records as a frequent speaker.

The Twilight Club derived its vitality from the efforts of one man, Charles F. Wingate, who served as the secretary from 1883 until his death in 1909. The club did not long survive him. He was probably best known for his founding, in 1887, of a settlement in the Catskills known as Twilight Park.

Erratum

December, 1942, p. 143 (col. 2, l. 7) for Riley read Ryley

"Legitimate" questions which are not published will, if accompanied by a self-addressed stamped envelope, be given as much attention as possible.

In submitting answers readers are reminded to identify the query (by date, page, and item head) to which they are replying.

Contributors may, if they prefer, use initials rather than signatures.

AMERICAN NOTES & QUERIES

A Journal for the Curious

FEBRUARY, 1943

VOLUME II NUMBER 1

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American Notes & Queries

A Journal for the Curious

EDITORS

Walter Pilkington and B. Alsterlund

Notes

Margaret Fuller and Elizabeth Barrett Browning

MARGARET **FULLER** Elizabeth Drama of Exile in the New York Daily Tribune on January 4, 1845, and placed the English author "above any female writer the world has yet known." On August 1 of the year following she sailed for the British Isles and bore with her "a letter to Miss Barrett" through whom she thought herself "likely to see Browning." She did not go direct to London but arrived there late in September, and was destined to see neither Browning nor Miss Barrett, for the two had been wed on September 12. From Paris (in December) Miss Fuller wrote to a friend, "Browning has just married Miss Barrett, and gone to Italy. I may meet them there."

By April, 1847, the Brownings had arrived at Florence to settle in Casa Guidi. Margaret Fuller had gone south to Rome, and in June visited Florence but did not see the Brownings. She returned to Rome in October. The move for Italian liberation was gaining momentum and through her affiliation with this revolutionary surge she met Giovanni Angelo, Marquis Ossoli. She fell in love with him and is believed to have been married to him not long before the birth of their son. The child was taken to Rieti, a rugged town in the Umbrian hills, and during the French siege of Rome—three months in the early summer of 1849—she nursed the wounded day and night while her husband took part in the fighting.

After the fall of Rome Margaret Fuller and her family went to Florence where at last she was to meet Mrs. Browning. On December 1, 1849, Elizabeth Barrett Browning wrote to Mary Russell Mitford (*Letters of Elizabeth Barrett Browning*. N.Y., 1897, vol. 1, p. 428):

The American authoress, Miss Fuller, with whom we had had some slight intercourse by letter, and who has been at Rome during the siege, as a devoted friend of the republicans and a meritorious attendant on the hospitals, has taken us by surprise at Florence, retiring from the Roman field with a husband and a child above a year old.

On the same day Margaret Fuller wrote to her mother: "I see the Brownings often, and love and admire them both, more and more, as I know them better."

The friendship between the two families deepened and the Ossolis spent some of their last evenings at Florence in the company of the Brownings—before embarking for America on the tragic "Elizabeth." No one was saved when the ship went down off Fire Island. And when this news reached Browning he wrote mournfully of his American friend: "We loved her, and she loved Ba."

Elizabeth Barrett Browning's letter below, a possession of the Widener Library at Harvard (Fuller Papers, Vol. XVI, MS 59) was written to Margaret Fuller before the two had met. (Arrangements may have been made for a visit in Florence in June, 1847; but if so, nothing materialized.)

Florence March 3—1848.

Dear Miss Fuller,

Let me say so—as not only by means of "common friends," as you express it, but by directer knowledge & obligation, I seem to be allowed to stand a little nearer to you than a mere stranger might. That we missed the meeting in London, which Mr. Mathews & your own gracious inclination planned for me, and afterwards in Pisa, Florence, & Rome, (though altogether it looks like a combination disjunctive; of the stars—an anti-league in the thickest of them!) does not leave me without hope of seeing you one day, when the cards shall have been well shuffled & the chances changed. My husband-who feels with me of course, when I talk of this hope—my husband & I are great wanderers & planners & dreamers;—Bohemians spirit; and if one of us was always ready in the body, to act out the fancies of both of us, we should be as probably in Rome as in Florence, by the beginning of next week. It was a disappointment to us on many accounts to be kept in Tuscany throughout the winter; & now we cannot tell or see what our plans may end in, and with how long a tether we may have liberty to go in the green field. For, after all, where, in Italy, can anybody be discontented? it's "green field" everywhere, I think.

It is now a few days since I received your note & with it the card of your friend the Marchesa Visconti. My husband returned our card of course; and, of course also, we shall be happy to receive a visitor whom you speak of in such words, if it should appear in the least worth her while to expend courtesies on so bare a pauper in the power of repaying them, as myself. Just now, notwithstanding my recovered health & strength, I can neither walk much nor go in a carriage, and I am afraid of the will's seeming in fault, when indeed it is not to blame:—I should be foolish, therefore, to attempt to make or accept a new acquaintance, without an explanation of the sort. Our friend,

r. In all likelihood Cornelius Mathews, dramatist, editor, and poet, who, with Evert A. Duyckinck founded Arcturus: A Journal of Books and Opinions. He was a contributor to numerous literary enterprises and had been instrumental in securing early American publication for some of Elizabeth Barrett's verse.

^{2.} George Hillard, lawyer and miscellaneous writer, about whom Mrs. Browning had written to Anna Brownell Jameson from Palazzo Guidi, July 15, 1848: "Mr. Hillard, another cultivated American friend of ours, you have in London, and we should gladly have kept longer" (Letters of Elizabeth Barrett Browning, vol. I, p. 378).

 $A \cdot N \cdot \mathcal{E} \cdot Q$ February 1943

Mr. Hillard,² who was so kind to us, & is so agreeable to everybody, will tell you what a secluded life we live here; I keeping to the sofa, & my husband keeping by me.

We write in this cordial feeling towards you, which leaves me

very sincerely yours

ELIZABETH BARRETT BROWNING.

I have surely to thank you, too, for a work—full of excellent thought & noble sentiment;—which reached me through the author of Festus,³ just before my marriage & leaving England.

Leona Rostenberg

Queries

» Pointing at Oneself. With pleasurable emphasis we are apt to point the forefinger at our chest and tap it several times when proclaiming a fact we gladly admit: "Yes, it is me, I did it!" With less emphasis we may merely point at our chest with the forefinger when pressed to admit guilt and it is hard to say "I did it." Perhaps the same gesture is indicated when the publican (Luke 18:13)

"standing afar off, would not lift up so much as his eyes unto heaven, but smote upon his breast, saying, God be merciful to me a sinner."

This same pointing at oneself is common among the Chinese too, but they, antipodal in so many ways, touch their nose with the forefinger.

It would be interesting to know whether these two methods of pointing involve different conceptions of the seat of personality, the one placing it in the region of the heart, and the other in the head. There are analogous differences of conception—e.g., the Papuans of New Guinea express a feeling of sorrow by saying that they have an ache in their intestines, while with us sorrow affects the heart.

Rudolf P. Hommel

» Francis Alexander. According to the *DAB*, the portrait painter Francis Alexander (who painted the portrait of Daniel Webster which is now at Dartmouth) "is supposed to have died in Florence," and his dates are given as "Feb. 3, 1800—c. 1881."

It is really odd that an American painter who "flourished" as Alexander did in the thirties and forties in Boston and elsewhere should have dropped so completely out of sight, as an old man, that it is not known where, or even just when, he died. Has anyone any clue to the facts about Alexander's later life—and death?

Newton Arvin

» Family "Lucks" in America. I would like to find records of American families in which those families are represented as traditionally

^{3.} Philip James Bailey's Festus, published anonymously in 1839, had been warmly and extensively reviewed by Margaret Fuller in the Dial, October, 1841. Mrs. Browning here refers, presumably, to M. F.'s second criticism of it (New York Daily Tribune, September 8, 1845) on the appearance of one of its many subsequent American editions: "... The book is precious, even a sacred book, and we could say more of it, had we not years ago vented our enthusiasm when it was in first full flow."

"lucky." To qualify, such units would, say, have acquired the reputation, over several generations, of being uncannily fortunate regardless of the venture they happen to undertake. This reputation, perhaps, need not be justified in actual fact—but the impression must be a "real" one. (The theme, of course, is an obvious one in fiction; however, I am not interested in examples of this kind.)

G. Y. Ferguson

- » Black Market. The meaning of the term "black market" is becoming all too clear in this period of consumer-goods shortages. Since 1939 it has, of course, appeared in European dispatches released here; but I do not recall any earlier usage. Is it related to "blackleg"? Is it a shortened form of "blacklisted market"? Above all, is the term a product of this war?
- » Fellow Traveler. The label "fellow traveler" is, I suppose, a perfect example of one that is easily bandied about in loose political discussions. American Speech (April, 1941, p. 146) states that "the term has a Russian background and means someone who does not accept all your aims but has enough in common with you to accompany you in a comradely fashion part of the way." It appears to have been first used in American politics in the presidential election of 1936. Can anyone establish its origin?

Stephen Ripner

» Abstract Nouns for Eras of Distress. The Irish, with their flair for colorful speech, aptly called the periods of internal strife in the early twenties "the troubles." And when their country was hit by the potato famine in the eighties, it became "the hunger." Have not eras of disaster in other countries been given names of this kind—i.e., common abstract nouns, easily translatable into personal experience? What of Poland, Russia, China?

G. G.

» Caroline H. Butler. I am looking for a reasonable amount of biographical material on one Mrs. Caroline H. Butler, writer of commonplace short stories for the leading magazines during the years 1843 to 1851. Possibly the name as given is a pseudonym, but there is nothing—except the apparent scarcity of material—to support this guess.

Her first story appeared in the New Mirror Magazine in 1843; and she contributed about thirty-five stories to Graham's and Sartain's during a period of about eight years. Two children's books, The Ice King and The Messenger Birds for Children, as well as a collection of tales called Life in Varied Phases were published by Phillips, Sampson & Co., Boston, in the very early fifties.

Elizabeth Terry Folley

» Associates for Anglo-American Understanding. Can any reader supply the name of the Secretary or other officer or member of the above organization, which appears to have undertaken some important work? One of the plans under way, I understand, is to promote direct correspondence between Britons and Americans who feel that an exchange of information

about the ways of life in the respective countries might be helpful.

E. F. MacPike

[From *Notes and Queries*, December 5, 1942.]

Answers

[References in parentheses are to volume and page of original query and of related answers.]

« Initials into Words (2:149). Your correspondent who asks about words made up of the initial letters or syllables of other words may be interested in knowing that I have seen such words called by the name acronym, which is useful, and clear to anyone who knows a little Greek. It is not in the OED supplement (1933) and is therefore probably of very recent coinage. The earliest acronym I can think of is "Nabisco," the National Biscuit Company's cracker, which certainly antedates the last war.

During the twenties Vanity Fair published a short short-story about a woman wrecked on a desert island with Tom Jones, Dick Brown, and Harry Robinson; by the time she was rescued she had had a child called Todiha Jobroro, which, as I remember it, the rescuers at first supposed to be a Polynesian name.

Basil Davenport

« Duke of Calabria's Third Son (2:72). Pietro d'Aragon is alleged to have been legitimate: the son of Alphonso II of Naples and his wife Ippolita Sforza. In establishing this fact I turned up the name of Trusia Gaz-

zella, who is put forward as probably the mother of the Prince of Quadrata, Bisceglia, *et al.*, second husband of Lucrezia Borgia, and of his sister Sancia, who married Gioffre Borgia.

« PIETRO DEL BALZO'S THIRD DAUGHTER (2:119). The wife of Pietro di Guerrara, Count Vasto and Venosa, Grand Seneschal of the Regno, was Isotta [or Gisotta] Ginevra del Balzo. She was not the "middle" sister, but Pietro del Balzo's first-born child of either sex, legitimate, by his wife, Maria Donata (di Gabriele) Orsini. The offspring of Pietro appear to have been—in this order:

Isotta (legit.) m. Pietro Guerrara Federigo (bast.) m. Costanza d'Avalos (predeceased his father)

Antonia (bast.) m. Gianfrancesco Gonzaga

Isabella (legit.) m. Federigo d'Aragon (she later became Queen of Naples)

Medea (bast.)—marital relations not known

Tiffany Thayer

[Mr. Thayer states that a variety of authorities must be cited to obtain this composite, and that the *Enciclopedia Italiana* must be distrusted for a blunder.

Supplying the answers to his own queries—as Mr. Thayer has done—constitutes an anomaly in AN&Q's procedure. However, in view of the nature of the questions concerned, we prefer to regard this as less rebuff to AN&Q's resourcefulness than compliment to Mr. Thayer's ingenuity.—The Editors.]

« NÉNETTE AND RINTINTIN (2:102). I have been unable to trace any real connection between Aucassin and Nicolette, the lovers of Provence celebrated in the thirteenth-century chante-fable and the pair of good-luck charms-Nénette and Rintintinworn by the French in 1918. The pattern of the early French legend, which by some is believed to have stemmed from Moorish sources, is, in a sense, regenerated in almost any story of "true love." There are, however, elements in the history of Nénette and Rintintin which would seem to preclude any actual link between the two.

An account of this double charm appears in Albert Dauzat's Légendes, Prophéties et Superstitions de la Guerre (Paris, 1919, pp. 249 ff.). Dauzat states that Nénette and Rintintin constituted the only new amulet created in France during the last war. There were, of course, others, but of earlier origin. The names themselves, he says, were not new, but had been taken from two dolls, whose heads had been designed by Francisque Poulbot, justly famous for his drawings of French children. The names "Nénette" and "Rintintin" had, moreover, appeared as early as 1913 in a catalogue issued by a large Paris shop. "Nénette," to be sure, had long been common in Paris as a surname (corruption of "Antoinette") and also as a friendly nickname for little girls.

The earliest printed comment on the double amulet appeared in the Paris *Journal*, May 8, 1918. These little dolls, it explained, had already been worn for several days in the corsages of Parisian women. (Standard procedure, Dauzat points out, of a merchandiser who attempts to provoke sensational interest by affirming the established success of his product—just before it is to be placed on sale!) This advance notice reads:

Petticoated like a dancer, Nénette is usually made of red wool, folded, knotted, torn up, and cut, while Rintintin, shod like a Hollander, is of a striking yellow. With each step, this inseparable pair of tiny dolls jumps and dances with joy; they are gracious and amusing.

As a kind of afterthought and appeal to the superstitious, the account continues:

And then, to tell all, Nénette and Rintintin are talismans. It seems that they protect one from the gothas.

This last was particularly timely, for the "gothas," German bombers of the first World War, had raided Paris for the first time on the night of January 31, and had delivered their most devastating blows in March.

Dauzat also states that Nénette and Rintintin were soon joined by a charm known as "Roudoudou" or "le petit Lardon." ("Roudoudou" was a variety of soft black caramel of very poor quality, which poor children bought in little boxes; "Lardon," in contemporary Parisian slang, a somewhat scornful name for a small child.)

The craze for this amulet apparently swept Paris completely—and to some extent much of France. Names associated with a charm were often

given to cats and dogs. Indeed, some parents even expressed a desire to christen a child Nénette or Rintintin, a policy steadfastly opposed, however, by French authorities.

L'Intermédiaire des Chercheurs et Curieux (May 20-30, 1918) contains a note describing these fétiches as made of thread; it refers to them as "Poulbot's dolls."

A St. Nicholas article dated "Paris, July, 1918" (Vol. XLVI, 1918, p. 119) includes a photograph of Nénette and Rintintin and calls them a

little absurdity, an inch high, made of wool, of silk, of ribbon, of straw the queer shape of their arms and dangling stepping-aside legs, their round, unfeatured heads . . . But their charm is not to be purchased. Until you have been presented with a Nénette and Rintintin, you have not their sweet protection; and if you have the one without the other, the charm is broken.

The writer further states that the remarkable "devotion" of the two, their extraordinary adventures, the beauty of Nénette and the bravery of Rintintin were the subject of innumerable popular verses and songs.

Here also appears another (and possibly unlikely) version of their origin. According to this story, a French regiment marching to the front discovered a little boy and girl, abandoned on a farm, and decided to adopt them. The girl made two dolls of wool and silk, and to these the soldiers gave the children's own names. And thereafter the regiment met with continued success in battle.

It would seem, particularly on the basis of Dauzat's account, that any direct lineal connection between Aucassin and Nicolette and the more recent Nénette and Rintintin is unlikely. It is, however, possible that some of the songs written about the charm in 1918 may supply the parallel. But I am unfamiliar with these.

I.D.

« Passing Events in Rhyme (2: 150). The New Statesman and Nation (London) runs a weekly poem on events of political importance by an able versifier who uses the pseudonym "Sagittarius." The writer is Olga Katzin, wife of Hugh Miller the actor. She is the author of Troubadours (1925) and Peeps at Parnassus (1928).

C. C. Mish

« A third section in Earle F. Walbridge's Literary Characters Drawn from Life (N.Y., 1936) is entitled "Incense and Praise, and Whim and Glory: Real People in Poetry." It contains stanzas and suggestions that should greatly expedite Mr. Burges' labors.

V. S.

« The Spirit of St. Louis (N.Y., 1927) is an anthology devoted entirely to poems about Lindbergh's flight. It was the result of a contest, offering three large prizes, which elicited four thousand poems from writers in ten or twelve countries. Only one hundred of these appear in the book. The judges were Christopher Morley, John Farrar, and Mitchell Kennerley; prizes were won by Na-

thalia Crane, Thomas Hornsby Ferril, and Babette Deutsch.

Also in this category: Debs and the Poets, marking Debs's penitentiary sentence for opposing the first World War. It was published by Upton Sinclair in 1920 and edited by Ruth Le Prade. Although it is largely verse—much of which is the work of distinguished poets—there is some prose as well. (My inscribed copy from Debs is one of my chief treasures.)

Finally: America Arraigned! (N.Y., 1928), edited by Lucia Trent and Ralph Cheyney, a book of poems on the execution of Sacco and Vanzetti.

Miriam Allen deFord

« Gremlins (2:121, 153). For a full account of the folk-lore of Gremlins, see the article by John Moore in the Observer, November 8, 1942. It is there stated that they were called Gremlins because "they were the goblins which came out of Fremlin beer bottles," which seems a very likely origin for such creatures. An article in lighter vein (entitled "Gremlins, Aircrews, for the Use of,") appears in Punch, November 11, 1942.

One would like to know how much "belief" there is in such fancies, or whether it has become a convention in the R. A. F. to "pull the leg" of newspaper reporters and other innocents, on this subject.

L. M. W.

[From Notes and Queries, December 19, 1942.]

« Irwin Shapiro's "Make Way for the Gremlins" (Saturday Review of Literature, December 26, 1942) is a runaway account of these new sprites, with a boxed list of nine wholly fanciful classifications.

Newsweek, September 7, 1942 (p. 24), says that these "little people from a beer bottle" were "born in 1923." It adds that the "American branch of the Gremlin family tree" has acquired the name of "Yehudis"—because like the violinist they are always "fiddling about."

Iean Smallens

[Among six accounts of this so-called Gremlin, no two agree on more than an obvious generalization or a small detail. The new species seems already to have got quite out of hand-it has all become a matter on which the writer himself is completely arbitrary. Indeed, we would go a step beyond the English correspondent (L. M. W., above) and suggest that while the R. A. F. may have been guilty of pulling the leg of newsmen, newsmen have probably been guilty of pulling the leg of all the rest of us. The word itself, however, is good enough-and so, too, the Observer's explanation of it.—The Editors.]

« Local Winds (2:120). Here in the Sacramento Valley we have the "Northers," chief characteristic of which is extreme dryness. They occur at various intervals throughout the year, have a velocity of about twenty or thirty miles per hour and are usually attended by a marked rise in temperature. I know very little about Texas but I believe these are as common there as here.

California has, also, the "Santa

Ana," a wind that is not only dry but hot, and blows from the north.

E. F. E.

« Canada and America (2:10, 74, 107). From readers' replies it is evident that the idea of America's annexation of Canada has certainly outlived most of those who at one time or another promoted it. And it is still with us. In a newspaper article written "for the Associated Press" and released early in January of this year, Albert Bushnell Hart made this odd suggestion-premised on the notion of a victorious Russia who might "want new territory" and who might therefore take possession of Canada "if it remained a dominion of warweary Britain, or even became independent":

That is why I say the United States should seek to annex Canada so as to be in a better position to protect the country beyond its frontier not only from Russia, which might have legitimate post-war aims, but even from a reborn and ambitious Germany.

I. K. R.

« COLD OR HOT (1:9, 43, 60). I have run across a piece of comment in the OED on this subject which might be pulled from its comparative obscurity.

Cold and hot, it states, were, in association with dry or moist, applied to the "complexion" of things (elements, humours, seasons, planets, and properties of herbs and drugs) in the physiology of the Middle Ages and as late as the seventeenth century:

Thus, earth was dry and cold, water moist and cold, air moist and hot, fire dry and hot. So melancholy or choler adust, Autumn, Saturn, were dry and cold; phlegm, Winter, Venus, and the Moon, were moist and cold. In some of these the application is obvious, in others it savours of mysticism.

The references range from about 1050 (Byrhtferth's Handboc) to 1732 (Arbuthnot's Rules of Diet).

James A. Collinger

« Thoreau's Borrowings in "Walden" (2:121, 141). On the identity of the quatrain (*Walden*, Riverside ed., 1893, p. 139):

Thomas Evans' Old Ballads (London, 1810, vol. 1, p. 248) carries "The Shepherd's Love for Philiday." It gives the "Muses Garden" as the source. The Muses Gardin for Delights was a compilation of poems set to music for the lute by Robert Jones, and was first published in 1610. In the 1901 reprint by the Daniel Press at Oxford, the editor, William Barclay Squire, states that he doubts whether Jones wrote all the lyrics for his songs. The songs are of uneven quality. The first is known to be a poem by Thomas Campion and the last two are madrigals. The quatrain which Thoreau quotes is the first of six stanzas, and reads as follows:

There was a shepheard that did live, And held his thoughtes as hie As were the mounts whereon his flockes

Did hourely feeded him by.

Joseph Leach

« A Shropshire Lad in America (2: 40). Here are two American printings

of A Shropshire Lad not included in Mr. White's original list:

New York: J. Lane, 1900, viii, 95 [1] pp. On the title page appears this note: "First printed, February 1896; transferred by author to present publisher, reset and reprinted, September 1898, and again reset and reprinted, February 1900."

New York: John Lane company, 1906, vii, 95 [1] pp.

Ellen Kerney

« Harriet Boomer Barber (2:24). The bare biographical facts on Harriet Boomer Barber, who wrote under the name of "Faith Templeton," appear in George Bryant Boomer's A Chart of the Descendants of Mathew Boomer (N.Y., 1932).

Harriet Ann Boomer was born on November 17, 1827, the daughter of Collins Boomer, of Belville, New York, and his first wife, Harriet (Finn) Boomer. On March 3, 1858, she was married to George P. Barber, a farmer of Pittsburgh, Pennsylvania; his dates are: September 9, 1829—August 5, 1903. Mrs. Barber died February 4, 1892.

« Characters from Other Novel-ISTS' Novels (1:186; 2:47, 57, 89). The hints in the following paragraph from Honoré de Balzac: A Force of Nature, by Edwin Preston Dargan (Chicago, 1932, pp. 81–2), should be investigated by your correspondent:

Still another form of the cult emerges when Balzac's personages are transferred and continued in other writers' novels. There are sev-

eral dozen cases of this kind of transmutation, to say nothing of the cases where Balzac himself figures in latter-day fiction. Paul Adam has composed a cycle of historical novels in which Rastignac, Aquilina, and Michel Chrétien appear among the actual notables of the Restoration. The caricaturist, Bixiou, much on the decline, is revived by Daudet. Maurois, Bourget, and Hichens have represented certain stories from the Comedy as influencing the lives of an entirely new crop of fictional characters. Pierre Louÿs wrote an amusing tale in which Esther Gobseck, Balzac's courtesan, reappears as a proper young lady.

Vincent Starrett

Signed "John Doe" (2:150). The terminology used by the writer of advertising copy is generally phrased in such a way as to leave the reader with the feeling that he has been spoken to by a high-pressure salesman. In the course of his persuasions this "salesman" may, in effect, say, "Now I read you a letter from So-and-so, which corroborates all I've told you," etc. He quotes, as if reading, and ends up with "signed 'John Doe.' " This is the usage with public speakers and radio news commentators, and it is no doubt for psychological effect that the writer of advertising copy follows the same principle in the reproductions of testimonial letters.

But to go further back and touch on the etiology of this custom: There was good reason for inserting the word Signed or S. before the writer's signature in the reproduction of any letter. When copies of letters were made in handwriting, the word Signed before A·N·&·Q February 1943

the signature was the best means of establishing the fact that the letter was a copy-i.e., neither an original nor a forgery. On the other hand, if, in a typewritten letter the last typed line is the complimentary close, under which the dictator signs his name, copies for files or other informative uses then lack the signature. This, obviously, has to be supplied by the typist, either in handwriting or by putting the copy once more into the machine. In either case it is fitting that the word Signed be added to show that this is a copy, original of which was signed by the dictator. A man's signature is sacrosanct, and one can understand the desire of a scribe or typist to indicate in this way that he was only copying when writing another's signature.

R.P.H.

« INN LITERATURE (2:138 et al.). Attention should perhaps be called to the "Harden House" stories by Joseph Harrington, which appear occasionally in *This Week*. They deal with the staff and patrons of a luxury hotel, and though very light, nevertheless evidence much familiarity with the milieu.

M. A. deF.

« American Gretna Greens (2: 149). I am told that about 10,000 couples a year were married at Wellsburg, West Virginia, in the early and middle thirties. When the three-daynotice law was passed in 1937 business fell off—but not abruptly, for there was no requirement that the notice be filed in person, and taxis are said to have done a good business in the handling of written intents. As late as

1941 a few parsonages still carried "Marriages Performed Here" signs; but in general their day seems to be over.

George Windlass

« Yuma, Arizona, or Las Vegas, Nevada, is the Gretna Green for Southern Californians; Reno for Central and Northern Californians. The reason is twofold: our three-day "antigin-marriage law," which requires three full days between obtaining the license and marrying; and our health-certificate law which requires a blood test. Because of this situation marriages often outnumber divorces in the divorce capital of the United States.

M. A. deF.

- « Baby Colors (2:102). The Parents' Magazine ran a short piece on this in the March, 1939, issue, drawing largely on information collected by Mrs. Harriet Veach Buchanan. For a reversal of the common "pink for a girl, blue for a boy" rule she offered this evidence:
- (1) Red is usually associated with the masculine attributes of force, passion and courage: and pink is but a pale tint of red.
- (2) The biblical name Adam is a derivative of the Hebrew "Adamah," meaning "red color of the earth."
- (3) In Christian art red is the symbol of zeal and courage; blue, faith and constancy—the color, moreover, in which the Madonna is clothed.
- (4) Astrologically, Venus is considered a blue planet, Mars a red one. And in Greek mythology, Juno, Diana, and the Minerva of Homer's

Odyssey are associated in one way or another with blue.

However, so far as popular preference is concerned, the traditional practice would seem to hold. A large New York department store conducted a contest on this subject a few years ago, and 78 per cent of the entries favored pink for girls.

Cecily Brownstone

« "Nothing but Their Eyes to Weep With" (s.v. "A Phrase from General Sherman," 2:24, 105). In the (London) *Times*, January 20, 1940, Norbert N. Herst attributes it to Bismarck, quoting it in German, but giving no reference to his authority.

In the same paper four days later, G. W. Lyttelton quotes M. Busch's Bismarck: Some Secret Pages of His History (1898). General Philip Sheridan said (September 8, 1870), "The people must be left nothing but their eyes to weep with." Lyttelton goes on to say that "Sheridan's Ride" through the Shenandoah Valley in 1864 proves that he was only preaching what he had already practised.

Again in the *Times*, February 3, 1940, A. R. Watson quotes Countess Martinengo Cesaresco's *Italian Characters:* Pope Benedict asked the Austrian Commander at Genoa in 1746, "What will you leave to those hapless Genoese?" He replied, "Eyes to weep with."

Harold Child

[From Notes and Queries, December 19, 1942, p. 382.]

« Sugar Loaf (2:151). Sugar Loaf mountains seem to be scattered in

many parts of the world. There are a dozen or more indexed in the Encyclopaedia Britannica, some in western America, which cannot have been named before the nineteenth century, though they may be namesakes of other mountains or traditional rather than contemporary loaves of sugar. But certainly the sugar loaf is a common type on tradesmen's tokens of the seventeenth century, and is shown always with a rounded conical top, a contour rather thumblike, and the mountains seem to resemble this quite closely. T.O.M.

[From Notes and Queries, December 19, 1942, p. 383.]

« The dictionaries say that a sugar loaf or mass (refined), "usually conoidal" is "now rarely made." Nevertheless, it may interest your English reader to know that *raw* sugar shipped in from the South is molded in cylindrical form with a coneshaped top.

C. I. W.

« Talking Like a Dutch Uncle (2: 151). Your inquirer implies that the word *Dutch* in the phrase "talking like a Dutch uncle" is used in its real or regular sense.

I think not. In my early days in southeastern Pennsylvania the phrase was very common, so much so, in fact, that the source had been lost. There were many Pennsylvania Dutch—German, of course, in origin—in this region, and the word *Dutch* in the phrase was simply synonymous with *German*. The severe discipline ob-

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served in a great many of those Pennsylvania Dutch families was probably responsible for the connotation. For in exceptionally large families children were often farmed out to uncles or aunts, many of whom were even more severe disciplinarians than the parents.

This may, however, be only contributory evidence and not bear directly on the origin of the phrase.

Frank K. Walter

« ATLAS: OLD AND NEW (2:41, 78). I can, I think, add a fact or so to J. S. M. B.'s explanation [AN&Q 2:79] of our familiarity with an Atlas bearing the Earth (i.e., a terrestrial rather than a celestial sphere). My point concerns the question of when this change of concept took place.

In Greek mythology, as has been pointed out, Atlas was the name of a Titan whom Zeus condemned to bear "the vault of Heaven." This same name—first used in this sense by Gerard Mercator—was given to collections of maps and charts issued in the early sixteenth century. The figure of Atlas bearing a globe appears on the title pages of these works.

Henry W. Yocom

« The Bogyman (1:85, 106, 119, 142, 186; 2:79). In Morley Roberts' W. H. Hudson: A Portrait (London, 1924, p. 259) there is mention of an unpleasant creature called the curapita, at one time said to have been much feared by the Argentine gauchos. It was a "very big monster with great green teeth."

Hudson referred to the curapita as

"a kind of gaucho fear-pigment," and then added:

I think we make up a kind of bugbear for ourselves. At least I did as a boy. So if I was afraid in the dark I was afraid of a kind of short black half-monkey, half-man

Harold A. Isham

BLACK ANGELS (1:187 et al.). While not quite pertinent, the curious phenomenon of the worship of a black Madonna may be of interest. The famous Bavarian pilgrimage resort of Alt-Oeting houses in an ancient chapel the image of a black Maria which is said to have been brought from the East in the eighth century. Another medieval usage attaches to this place. It is the repository of the hearts of many Bavarian princes, sealed individually in silver receptacles, while the bodies are buried elsewhere. Rudolf P. Hommel

"Hog-latin (1:176 et al.). In South America the bilingual younger sets—foreign and native—use a species of hog-latin that is a much elaborated version of the kind credited to V. Sackville-West in *The Edwardians*. They Anglicize or "Hispanify" words of the other language. For example: "I was corrating down the street," Anglicizing the Spanish verb correr, to run. Or, "I was runniendo down the street," transforming the English run.

In protracted conversations the hoglatin achieved is wonderful and completely unintelligible to the uninitiated; yet an agile mind, familiar with both languages, soon gets the hang of February 1943 $A \cdot N \cdot \mathcal{E} \cdot Q$

it. The curse of the practice is that children born there usually grow up speaking neither one language nor the other, but a horrible mixture of both. The habit has been picked up by other foreigners, and one gets the same mixture in Spanish-German, Spanish-Italian, Spanish-French, etc. Frequently three or four languages are mixed simultaneously: "Je estoy im la house."

Richard Gordon McCloskey

« The Devil in Black and Red (2: 104). Maximilian Rudwin's The Devil in Legend and Literature (Chicago, 1931) offers rather good evidence that although illustrations of the Devil are sometimes done in black and sometimes in red, the "black" association is historically older (with a few exceptions) and, perhaps, emotionally more deeply rooted. Moreover, Rudwin makes it clear that the Devil in the miracle plays was black, not red.

He contends that racial hatred may have had much to do with this "black" motif, since there is, in biblical tradition, no justification for a black devil -he is a "fiery fiend" in the New Testament. Satan, however, appeared as an Ethiopian or Moor as far back as the third or fourth century; and descriptions of the Devil as black can be found in the accounts of early Christian martyrdoms as well as in the writings of Augustine and Gregory the Great. Rudwin, in fact, goes so far as to say that a "black face was a permanent feature of the medieval representations "

The source of the term printer's devil—at least in the form in which

Rudwin gives it—fits the black-devil pattern well: Aldo Manuzio, the famous Italian printer, employed in his print shop, toward the end of the fifteenth century, a "black slave, who was popularly thought to be an imp from hell." Reginald Scot, says Rudwin, states in his Discoverie of Witcheraft (1584): ". . . [of] all human forms that of a Negro or a Moor is considered a favorite with the demons." Satan, Rudwin adds, figures as King of the Africans in John Bunyan's Holy War (1682).

Nineteenth-century fiction appears to regard the Devil as some kind of "black bogey." Passages in Washington Irving's "The Devil and Tom Walker," Poe's "Bon-bon," Stevenson's "Thrawn Janet" and Anatole France's Le Livre de Mon Ami will bear this out. And even today in Scotland the Devil is regarded as some kind of "black man."

The fact that we ourselves may think of the Devil as red may, Rudwin suggests, be traceable to the scarlet waistcoat and tights that Mephistopheles wears in Goethe's Faust; and the Devil's beard (like that of Satan and Judas on the medieval stage) is often shown in flaming red—so, too, his hair. In the popular mind, Rudwin believes, the Devil has become "a sort of eternal salamander."

[&]quot;Legitimate" questions which are not published will, if accompanied by a self-addressed stamped envelope, be given as much attention as possible.

In submitting answers readers are reminded to identify the query (by date, page, and item head) to which they are replying.

Contributors may, if they prefer, use initials rather than signatures.

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American Notes & Queries

A Journal for the Curious

EDITORS

Walter Pilkington and B. Alsterlund

Notes

King Otho's Sojourn in America: A Legend?

TOHN A. DARBY, a midwestern raconteur, can be called the original authority for an account of an alleged visit of King Otho of Greece to America in the years 1835 and 1836. Darby's Personal Recollections (St. Louis, 1880) yields a credibly detailed account of the King's visit to St. Louis where he arrived "consigned as it were from Mr. John Jacob Astor, of New York, to Mr. Pierre Chouteau, Mr. Astor's partner in the fur trade " The whole affair appears to have been carried out in a very democratic manner ("without ostentatious display, or any of the trappings of royalty"). Darby did not, however, hesitate to note that when he dined with the King at the home of Pierre Chouteau he was disturbed by His Highness' lack of refinement-especially the manner in which "he loaded his big mustache with his soup, and soiled his napkin at table

King Otho, said Darby, spoke no

English and relied entirely upon his French. When he went on from St. Louis to Sainte Genevieve (Missouri), where he found an abundance of French-speaking acquaintances, he was understandably happier. This quieter and more leisurely town with its wine, sport, and cards brought him several months of generous pleasure. He was said to have been tremendously fond of shooting pigeons on the wing-"at five dollars a shot." For, "being a king," Darby explained, "it was beneath the dignity of his eminent position to shoot for any less sum"

On his return to New York, Mr. Astor is reported to have furnished him with sufficient funds to travel on in a suitable manner. And Darby closes his account with a statement that the American host "lost about twelve or fifteen thousand dollars by this distinguished specimen of royalty from the classic land of Greece"

This seemingly apocryphal story found its way into a local history (Yealy, Francis J., S. J., Sainte Genevieve: The Story of Missouri's Oldest Settlement) published at Sainte Genevieve, 1935, by the Bicentennial Historical Committee. Here the paragraphs devoted to the alleged sojourn of King Otho agree in substance with Darby's account; and the author cites, in addition to Darby's book, two "Thwaites, sources: Early Western Travels; . . . Johnson, Mrs. Chas. P., in Illinois Messenger, 231 ff. (Clipping without date.)."

A search of the index volumes to Early Western Travels yields nothing

about King Otho. An examination of Greek sources produces no reference to a journey to America during the years concerned. And Leonard Bower's biography, Otho I: King of Greece (London, 1939), makes no mention of either John Jacob Astor or Pierre Chouteau.

Otho, second son of King Ludwig I of Bavaria, Otho of Wittelsbach, became king of the newly liberated Greece in the year 1832 at the age of seventeen. His rule immediately following was busy with the problems of restoring a rough country which had fallen into barbarism. However, he did leave Greece for Bavaria in May, 1836, not only for reasons of health, it is said, but in search of a wife. He won both objectives, and on November 22 of the same year he was married to Amalia, daughter of the Duke of Oldenburg. In February, 1837, Otho and his bride-to the great joy of most of the citizenryreturned to Greece. (I have consulted the letters that Otho wrote from various watering places in Germany during the summer of 1836, and I find that they treat of very little, for the most part, beyond his meeting the Duchess Amalia and the plans for their marriage.)

That he ever made the American tour with which Darby first credited him seems most unlikely.

R. P. Breaden

The Thumbtack

For some time we have felt the need of a column that would absorb those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.

The Thumbtack will not necessarily appear in every issue—only whenever a sufficient accumulation of material from the letters of AN&Q readers justifies it. We are neither condemning nor condoning any of the facts here involved. We are merely nailing them down before they get away; and we shall not only expect but welcome both correction and amplification.—The Editors.

It is, perhaps, more realistic than comforting to refer to our present struggle as "World War II." Credit, however, for this piece of forthright omniscience appears to go to Time, where it can be found on page 38 of the September 11, 1939, issue (just eight days after the formal declaration of war). And by the same token, a week later (pp. 10 & 12) the War of 1914-18 became "World War I." * * * When the nicer distinctions and ramifications of the Four Freedoms are not in clear evidence, it is only natural for a writer or lecturer to set up his own "fifth freedom," embodying that which in his opinion is of primary concern. Thurman W. Arnold, Assistant Attorney General in charge of the anti-trust division of the Department of Justice, declared at a dinner held in New York, February 2, 1943: "If we preserve the fifth freedom-the right to produce —the others will be easy to maintain."

An unidentifiable set of rumors which, according to some reports, is believed to be going the rounds in the South has created a whole mythology concerning the "Eleanor A·N·&·Q March 1943

clubs." In the language of the rumor itself these are supposed to be organizations through which Mrs. Roosevelt encourages Negro servants to rebel against the white southern housewives. Yet Negroes themselves appear to know nothing about them. And early last fall Mrs. Roosevelt stated that investigations had proved that these groups existed only in the imaginations of the rumor-mongers. Nobody knows where or by whom the stories were started.

On February 9, 1943, in the course of her maiden address in the House, Representative Claire Boothe Luce applied the word "globaloney" to Vice President Wallace's "global thinking." * * * On February 14, 1943, New York's Mayor La Guardia suggested that isolationist opponents of President Roosevelt's post-war program were trying to foist upon the American public a nauseating diet of "isolhash." And he supplied the recipe: "Stale and discarded bigotry, narrow-mindedness, prejudice, hatred, greed and selfishness-all leftovers from the last war Spice this with witty phrases and catchwords and season with plenty of petty partisan politics and you have 'isolhash.' " * * * Simeon Strunsky's "Topics of the Times" (New York Times, July 30, 1942) suggested that while silk shirts were considered an index to the economic state of the country during the last war "we may have to fall back on the sales figures for cigars" in this one. The largest increase over the year before was in the top-price cigars; the smallest, in the five-cent variety.

Queries

» Leap-to-death Legends. How common throughout the United States are legends about leaps to death?

In the Wyoming Valley of Pennsylvania, for example, there is a bluff called "Campbell's Ledge," from which one Campbell leapt to death, when pursued by Indians. Much the same story is told about Julien Dubuque, who leapt from a limestone hill south of the city. I recall hearing of a hill in Vermont or New Hampshire distinguished in like manner. There is, of course, Monument Mountain, celebrated by Bryant, an eminence from which the Indian maiden leapt in despair. Somewhere in Harold W. Thompson's Body, Boots, and Britches the story crops up, this time in connection with a hill in New York State. Are there other localities in which these leaps are believed to have occurred?

Charles Duffy

» Largest Mappemonde. What is considered the largest mappemonde ever printed? Again, what is the largest chart on Mercator's projection now or recently in trade?

Alfred E. Hamill

» Fiddler's Green. "Fiddler's Green" is an old sailor's term for a place of endless rest, "where credit is perpetually good and there is always a lass, a glass, and a song." Several months ago I came across an old cavalry song called "Fiddler's Green." It tells of a haven halfway to hell at

which only cavalrymen are allowed to rest:

Marching past, straight through to hell
The Infantry are seen,
Accompanied by the Engineers
Artillery and Marine,
For none but the shades of Cavalrymen
Dismount at Fiddler's Green.

It is rather unusual for horsemen and sailors to share in the keeping of a specific tradition, such as this one. Nor have historically inclined sailors or cavalrymen commented on this fact, so far as I can discover. Can someone explain the origin of the term, or its equivalent in classical mythology? And how did it come to be the property of both sailors and horsemen?

Richard Gordon McCloskey

[Edward Arthur Dolph in Sound Off (N.Y., 1929) in no way supplies the answer but offers this comment on the song:

In 1923 the Cavalry Journal published it as a poem, but the Cavalry Association did not know whether or not it had ever been sung. I finally secured the tune from Lieutenant J. C. Hamilton, who told me that he had heard it sung by old officers of the Seventh Cavalry when he was a small boy. An old soldier states that the song was a favorite with the Sixth Cavalry forty years ago. It is clearly another relic of frontier days and should be classed with "The Wide Missouri" and the old Fourth Cavalry song, "Old Arizona."]

» Captain Heath. One Captain Heath is known to have visited Noah Webster in Hartford on January 4-6, 1792. He made the journey with Charles R. Webster, Albany publisher, and it is possible, therefore, that Heath may have been captain of one of the Hudson River sloops of that day—if not a military officer. Can someone identify this man?

E. E. F. S.

» Early Telephone Salutations. The use of "Hello" in answering a phone is today so natural and so commonplace that any variation, so far as personal calls are concerned, strikes one as being somewhat strained or out-of-place (witness the common reaction to the English salutation "Are you there?").

But when the telephone was first introduced the greeting was a lusty "Ahoy!" And I assume that before "Hello" won general acceptance a dozen or more greetings were used, from time to time, for it seems unlikely that the present expression jelled overnight. What were some of these earlier forms?

» "The Everlastin' Teamwork." In 1920 Mrs. J. Mason Knox claimed for her husband the authorship of a familiar verse often ascribed to Kipling:

It is not the guns or armament
Or the money they can pay,
It's the close co-operation
That makes them win the day.
It is not the individual
Or the army as a whole,
But the everlastin' teamwork
Of every bloomin' soul.

Mrs. Knox stated (New York Times, August 1, 1920) that her husband, an admirer of Kipling, had written the verse as a preface to an article in a technical journal. What was the article and in what magazine did it appear?

I. D.

» Double Christian Names. The custom of giving more than one Christian or baptismal name, according to Ernest Weekley (*Jack and Jill*. N.Y., 1940), was not common before the sixteenth century; and even after that it was evidently considered a prerogative of the rich and aristocratic. In the seventeenth and eighteenth centuries the practice began to spread to the middle classes and beyond.

I have seen it asserted that this diffusion was directly related to the more intricate business relationships that accompanied the rise in power of the middle class, and to the broader educational opportunity of the period. Through all of these there would be a growing need for facilitating identification. I should like to know whether this apparently reasonable theory has been commented upon.

Bert Slaighte

» Wartime Euphemisms for "Death." I should imagine it could be shown that during a war era a wide variety of expressions—which avoid the words die and death—become a very immediate part of every-day language. I would like to know whether these have ever been col-

lected. If so, what light, emotionally and sociologically, do they throw upon the make-up of the peoples involved?

For example, one has constantly heard, within the last year or more, "If things don't pan out," or "If we're not lucky," "If the worst comes," all of which, under given circumstances, may be softer language for "If Bill dies in action." A great many, I suspect, use the enemy's name in some form. The variations in the language—the degree of delicacy or grimness—might constitute an interesting comment on the psychological nature of the group to which the speaker belonged.

It was a sentence or so at the end of a reply by "W. H. J." in the English Notes and Queries (January 2, 1943, p. 23) that prompted my inquiry. The reader there cites a euphemism that is worth repeating. It is attributed to the French wit, Tristan Bernard, who saw an old couple walking on the seashore, and heard one of them say, "If anything happened to either of us, I think I should go and live in the country."

Lynn Wallis

» Famous Unsinkables. What, in naval traditions, are the legendary unsinkables—ships to which enemy claims conceded at least nine lives and those that by their own "indestructibility" have actually survived an unbelievable succession of disasters?

An obvious example of the first kind, of course, is the British carrier, the "Ark Royal." The Italians "disposed of her" in the summer of 1940; and then the Nazis sank her a half-dozen times before she was finally torpedoed off Gibraltar in the late fall of 1941.

» DIME MUSEUMS. In the eighties and nineties (and to some extent in the early 1900's) dime museums—something of a mixture of vaude-ville, circus, and (the then unknown) Chautauqua—were a very real part of the American scene, especially in thickly settled regions. Yet all of them, I believe, were gone well before the first World War.

Has anyone explained their short life? And has a good factual account of them ever been written?

John Wood

» Town Criers. Alexander Wooll-cott's death brought to an end many good things. To most, perhaps, he was a master wit and humanitarian; yet historically he will probably be heavily credited for "perpetuating" a tradition that was already lost: interestingly enough, the very factors—newspaper and radio—which destroyed the town crier's usefulness as a public agent were the means through which Woollcott reached his own high place.

Walter Smith of Provincetown (Massachusetts) was, I'm told, one of the last of the real town criers. Have they not, however, survived as tourist attractions in other New England villages?

E. E.

Answers

[References in parentheses are to volume and page of original query and of related answers.]

« Ten Niehts With Big Foot Wallace (1:7, 155). If it's not too late, perhaps I can supply a few remarks on a point raised some time ago—that although bookstore history has it that Samuel Houston Dixon did write Robert Warren: A Texan Refugee, it is conceivable that he wrote neither this nor Ten Nights With Big Foot Wallace.

Dixon told me that he wrote it [Robert Warren] but that he was unwilling to acknowledge his authorship at the time of publication because the theme, or a character in the book, would offend southerners close to the Civil War and Reconstruction times. I have never been able to read far enough into the book to discover what there might be offensive about it besides its utter dullness.

Dixon has three books and parts of others to his credit-and the authorship of these nobody disputes. I see no reason why he should not have written both Robert Warren and the Big Foot Wallace title. Robert Warren was an attempt at fiction-something out of Dixon's line (historical). Noms de plume were fashionable when it appeared, but the book-despite claims to its popularity-never attracted enough attention to warrant a public disclosure of the name of the author. Moreover, the fact that some book dealer has never set eyes on a copy of Ten Nights With Big Foot Wallace is not proof that it was

never published. I might name several Texas books that a book dealer in Houston has never seen.

J. Frank Dobie

« Fellow Travelers (2:166). "The Fellow Travelers," so named by Trotsky, were a group of Russian authors who flourished in the twenties. Among them were Alexei Tolstoi, Sergei Semenov, and Ilya Ehrenburg. Paul Miliukov, in his Outlines of Russian Culture (Philadelphia, 1942, Part II, p. 89) states:

The list of the Fellow Travelers included the names of the most eminent writers who had given the literature of the Soviet period not only a national but also a European reputation. What talent there was in this literature during the years 1922–25 came from the Fellow Travelers.

Alfred E. Hamill

[Trotsky said of this group (Literature and Revolution. N.Y., 1925):

They are neither selfish literary opportunists, attempting to picture the revolution, nor are they political converts, for in their case no break with the past and no radical change of front is required. Their literary and spiritual outlook was shaped by the revolution. At the same time they are sharply differentiated from the Communists They are not the artists of the proletarian revolution, but only its artistic fellow travelers.]

« Initials into Words (2:149, 167). It is said that the Maccabees were so called because they bore as a motto

the Hebrew phrase from Exodus 15:11, which I find transliterated "Mi camoca baelim Jehovah." The early Christians used a fish as a symbol because the Greek word for fish, IChThYs $[IX\Theta Y\Sigma]$ is made up of the initials of the phrase in Greek which may be Englished "Jesus Christ, God's Son, Savior." This is a kind of reversal of the process. Coleridge used as a pseudonym a word made up by spelling out S T C in Greek letters. And initials that spell something often lead to a man's nickname.

T. O. M.

« Here are three additional examples of acronyms:

Blimp: According to the New York Times, January 3, 1943, the word had its origin in the first World War in Great Britain. When the British were experimenting with lighter-than-air craft, it was found that their first model, called the "A-limp," was not satisfactory. The second type, which did function satisfactorily, was named the "B-limp." Thus the non-rigid aircraft inevitably became "the Blimp."

Fidac: Fédération Interalliée des Anciens Combattants. This organization dates from 1920.

Cabal: In the reign of Charles II of England, the "Committee for Foreign Affairs" of the Privy Council conducted the nation's foremost transactions. It consisted of five members, the initials of whose names made up the word cabal: [Lords] Clifford, Arlington,

Buckingham, Ashley, and Lauderdale. The word, of course, beyond this witticism, had a much earlier origin.

Ellen Kerney

« Francis Alexander (2:165). An account of Francis Alexander may be found in the life of his daughter, Francesca Alexander, written by Constance Grosvenor Alexander and published by the Harvard University Press (1927).

Charles E. Goodspeed

« According to Lucia Gray Swett's John Ruskin's Letters to Francesca Alexander and Memoirs of the Alexanders (Boston, c. 1931, p. 365), Francis Alexander died in Florence on March 28, 1880, after an illness of a few months.

G. H. D.

[Alexander had gone abroad for his health in 1853, and had settled in Florence. Not until 1868 did he return to America—with his wife and child. The family remained here for a year and then went back to Italy. They had often hoped to return once more to the States but "many things happened to prevent"]

« May I here correct what I believe is a false impression left by the *DAB* article to which your reader refers?

The sketch states that on the authority of H. W. French (Art and Artists in Connecticut. Boston, 1879) Alexander is reported to have thrust himself upon Dickens immediately on his first arrival in the United

States [in 1842, not in 1845, as the *DAB* states] and to have asked him for a sitting. Although Dickens granted the request, he is alleged to have remarked later: "The impertinence of the thing was without limit; but the enterprise was most astonishing, and deserved any kind of reward demanded" (French, p. 63).

Good evidence would not, however, seem to bear out this interpretation. Alexander, admittedly, did take the initiative. When the news of Dickens' projected trip first broke in the winter of 1841 he wrote to England and asked Dickens for a sitting. But the novelist appears to have replied promptly and cordially [December 2, 1841]:

Dear Sir

I answer your letter immediately that it may be conveyed to you by the next packet, and briefly because I hope to see you very soon. My stay in Boston will be but a short one . . . I shall be most happy to sit to you, however, and hold myself engaged to do so directly on my arrival

It is true that as soon as Dickens' ship, the "Britannia," docked at Boston, Alexander went aboard looking for Boz, introduced himself, and took charge of the party. He had provided a carriage and brought them to Tremont House where they were to stay. After sending up an elegant bouquet he took his leave.

The note of aggressiveness which the DAB cited, on French's authority, reminds one of a somewhat similar paragraph in Edward F. Payne's (much later) Dickens Days in Boston (p. 37):

Mr. and Mrs. Dickens became acquainted with Mrs. Francis Alexander who had a gift for cultivating noble people, and when the painting of the Boz portrait drew that celebrity close to the Alexander family, the whole affair took on a social aspect . . . [they] became close friends of the Dickenses. And it is more than likely that Mrs. Alexander managed the whole affair from the beginning

Payne, however, makes it clear that "a real friendship had sprung up between the two families," and he quotes two warm notes written by Dickens from New York. Indeed, an exchange of kindly letters continued after the novelist's return to England. Moreover, Dickens was indebted to Alexander in a very practical way—for it was through him that he got in touch with George W. Putnam, who served him as secretary during this same tour of America, seemingly in a most satisfactory manner.

All of this, I think, throws not only a fuller but a more just and more pleasant light on the Dickens-Alexander affair.

P. A. R.

« Self-reviewing Authors (2:85, 125, 156). David Hume's A Treatise of Human Nature was published in January, 1739. By summer of that year no review or notice of any kind had appeared, and Hume was moved to write:

Never literary attempt was more unfortunate It fell dead-born

from the press without reaching such distinction as even to excite a murmur among the zealots.

In 1740, however, there appeared in London An Abstract of a Book Lately Published, a pamphlet which not only summarized but cast favorable comment on Hume's hitherto ignored Treatise. Until recently it had always been assumed that the Abstract was from the pen of Adam Smith. But in 1938 J. M. Keynes and P. Sraffa wrote the Introduction to a reprint of it (Cambridge University Press) and stated therein:

In the autumn of the year [1739] Hume seems to have reached the conclusion that something desperate must be done to provoke attention to the book. He proceeded himself to write . . . a review, indeed a puff, of his own work, anonymously of course . . .

The editors then set forth the circumstances under which the pamphlet was published, all of which pointed to the fact that Hume, not Smith, was the author.

Edward Larocque Tinker referred to this episode in his column for June 12, 1938 (New York Times Book Review).

Ellen Kerney

« The Devil in Black and Red (2:104, 176). I believe that your correspondent has caught (2:176) most of the main points. I can, however, add a few from my own files:

Saint Anthony, according to Arturo Graf's *The Story of the Devil* (N.Y., 1931, p. 28), is said to have

once seen the Devil in the form of an "enormous giant, entirely black." On another occasion he appeared as a "little child, likewise black, and naked."

William Hone's Ancient Mysteries Described cites an account from The Portfolio ("By J. R., late Captain in the Royal Lancashire Militia," Egerton, 1812, Vol. I, p. 33); it concerns a mystery played in Lisbon:

then came a most terrible storm of thunder and lightning, with a dance of infernal spirits with the devil in the midst, dressed in black with scarlet stockings, and a gold-laced hat . . . :

And finally, there are a number of interesting (though conventional) folk impressions of the Devil in *Archives Suisses des Traditions Populaires* (XXXII, 1933, pp. 149 ff.). Here are two, the first belonging to the sixteenth century and the second to the early seventeenth: "ung grand homme noir habille de robbe longue"; and "un petit homme vestu d'une grande robbe blanche, ayant un petit chappeau gris."

L.R.

« I have not seen the Rudwin book to which "W. D." refers, but it might be well to point out that while the Devil, among white men, has sometimes been represented as a Negro, certain Negro tribes, on the other hand, have long regarded him as a white man. [For a good illustration of this point see AN&Q 1:187; also 1:111, 112.—Eds.]

And: the legend about Aldo

Manuzio and his slave may, indeed, be the original explanation of the term *printer's devil*; the more immediate one, however, is the inkiness that characterizes a printer's apprentice or chore-boy—all of which, of course, supports the contention that the Devil is black, not red.

Evart R. Courtenay

« RHYMING HEADLINES (2:119, 141). From the San Francisco News, January 28, 1943: "ALEUTIAN NIPS RAID U.S. SHIPS."

Miriam Allen deFord

« PIRRO DEL BALZO'S THIRD DAUGHTER (2:119, 167). The error in the Enciclopedia Italiana referred to in the last issue of AN&Q occurs in Volume XII (s.v. Del Balzo). The pertinent sentence reads:

In questa carica re Ferdinando confermò suo figlio Pirro, e volle che la primogenita di lui, la soave e infelice Isabella, fidanzata del duca di Calabria, sposasse, dopo l'immatura morte del giovane principe, l'altro suo figliuolo Federico, che doveva essere l'ultimo disgraziato sovrano aragonese di Napoli.

I understand this to state that Isabella was betrothed to the Duke of Calabria. Now, she was in fact betrothed to Francesco d'Aragon, Bishop of Aversa, Duke di Monte San Angelo, and Prince Bisceglia (died at Rome, October 28, 1486). He was never "Duke of Calabria." That title corresponded to "Prince of Wales" or "Dauphin," that is, it indicated that its bearer was heir-ap-

parent to the throne, which Francesco (a fourth son) never was.

The balance of the *Enciclopedia*'s statement is correct. Isabella married Federico who became King of Naples, but—anomalously—he became King without ever bearing the title "Duke of Calabria," through the untimely death of his nephew, who reigned as Ferdinando II.

Tiffany Thayer

[Mr. Thayer, at our request, has listed the references on which he based his self-reply of February, 1943. They are:

Volpicella, Luigi. "Regis Ferdinandi Primi Instructionum Liber" (Societa Napoletana di Storia Patria, Monumenti Storici, serie II; Documenti [1916], Vol. I).

Ammirato, Scipione. Delle Famiglie Nobili Napoletane (Firenze, 1651), Vol. II.

Litta, Pompeo. Famiglie Celebri Italiane (Milan, 1844), Vol. 7, Tavola XII.

Croce, Benedetto. "Isabella Del Balzo" (Archivio Storico per le Province Napoletane, Vol. XXII, pp. 632 fl.).]

« RED CIRCLE FOR SKATING (1:24, 80, 172; 2:152). During the eighties and nineties, Milwaukee enjoyed a very popular skating rink in Schlitz Park (now Lapham Park). On a high knoll in the park stood an observatory overlooking the city. When skating was good, a large red ball containing a lantern was suspended from the observatory's flagpole. This,

of course, could be seen from all parts of the city. Youngsters and oldsters alike would herald with delight the news that "the Ball is up in Schlitz Park." The owners of the rink used in their advertisements the phrase, "Ball is up, Schlitz Park Skating Rink."

Even before the days of Schlitz Park—in the seventies—a man known as "Icebear" Kroeger operated a skating rink in the Menominee River Valley section near Milwaukee, and is said to have used a red ball to convey the same message.

I have examined the skating pictures in my collection now in the Milwaukee Public Museum and find that only one has the white flag and red circle. It bears the caption "Union Pond, Williamsburg, N.Y., 1863." I understand that the original of this picture is in the Museum of the City of New York.

Carl P. Dietz

[Mr. Dietz gave to the Milwaukee Public Museum a collection of skates numbering 582 pieces; about half of them are the early wood-top variety, no two pairs alike, and many are over a hundred years old.]

« Drift-bottle Clues (2:148). Alfred de Vigny wrote a poem on this subject called "La Bouteille à la mer"; it appeared in *Revue des Deux Mondes*, February 4, 1854. He had, however, expressed the germ of this idea in his *Journal* on September 4, 1842 (*Journal d'un Poète*. London, 1928) when he wrote: "Un livre est une bouteille jetée en pleine mer, sur laquelle il faut coller cette étiquette:

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Attrape qui peut." I was taught that de Vigny acquired this bottle figure from Bernardin de Saint-Pierre.

Ellen Kerney

[In Studies of Nature (1784) Bernardin de Saint-Pierre wrote at length on the movements of the ocean currents, and suggested that they might be used to "maintain a regular correspondence without expence in all the maritime countries of the globe" (Works. 1807, Vol. I, p. 281). He cites the story about Columbus, who, when caught in a severe storm on his first return voyage from America, threw overboard a copy of his journal enclosed in a stout cask. Saint-Pierre adds:

A common glass bottle might preserve such deposit for ages, and convey it more than once from one pole to the other. It is not for the sake of haughty and unfeeling men of science, who refuse to see in Nature what they have not imagined in their closets, that I dwell on the application of these oceanic harmonies. No, it is for you, unfortunate mariners! it is from the mitigation of your miseries that I one day expect my noblest, my most durable recompense. Perhaps, at some future period, one of your number, shipwrecked on some desert island, shall charge the currents of the sea to announce his disaster to some inhabited region, and to implore assistance.]

« Canada and America (2:10, 74, 107, 171). In 1905 an American journalist sent a circular letter to some three hundred prominent Canadians, members of the national legislature,

professional and business men, and journalists, asking whether they would not favor the union of Canada and the United States, if it could be done with "no loss of self-respect, and with no friction with England." The answers, only one of which favored the merger, formed the basis of an article which appeared in World's Work, February, 1905.

From the American point of view, it might be well to note an article by Elizabeth Wager-Smith entitled "Historic Attempts to Annex Canada to the United States" (Journal of American History, April, 1911).

Miss Wager-Smith mentioned the plan of Franklin to secure Canada for the United States in the Treaty of Versailles, and traces the vitality of the concept through the War of 1812, the uprising in the Van Buren administration, and the Patriot War of 1837–38. She calls attention also to the "Annexation Association" of 1849 in Canada.

James A. Collinger

« Ex-President Rutherford B. Hayes indicated in a letter dated April 12, 1887, that the idea of a North American union was not far from his mind. According to Wharton Barker (American Commercial Union, p. 347), he wrote:

. . . . Looking forward with confidence to the unification of all English-speaking people on this continent under one government, my opinions in all measures touching Canadian affairs are formed with respect to their bearing on this result.

C. Y.

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« SERGEANT GILBERT H. BATES (2:8, 87). Joseph Tussaud modeled a portrait of the Sergeant, and for several years this remained on exhibition at the famous wax works. (Bates is also said to have given a piece of the flag and his boots for the exhibition.) John Theodore Tussaud's The Romance of Madame Tussaud's is, indeed, the source of a number of "new" facts about Sergeant Bates.

Miss Van Ness (AN&Q 2:88) notes that Bates was descended from two very old New England families. Tussaud's book, however, writes this ancestry into several other details: that he "belonged to the 24th Massachusetts (U.S. Artillery) Regiment" and that he looked like a "very good specimen of the unassuming, matter-of-fact, and practical Yankee." He further describes him as a

small but well-built man, 5 feet 7½ inches in height, square-shouldered and square-headed, clean shaven, with clear grey eyes, dark hair, and swarthy skin.

This same account states that Bates's march through the Confederacy was recorded in Captain Mayne Reid's poem "From Vicksburg to the Sea."

E, K.

« Common Colophons (1:147, 164, 182; 2:6). I have seen no comment on the paraphrase of Harper's Greek motto mentioned in the April, 1942, issue (p. 6), and I venture to say that your "literal" translation, "Let those having lamps pass them on to others," has its own freedom—nay license.

Socrates' question about the relay race is: "Will they carry torches and pass them on one to another?" The praiseworthy image suggested to George William Curtis by the words of Socrates, and perhaps to your translator by Curtis' couplet, is entirely absent from the words in Plato. And then there is the grammar of the passage to reckon with.

George Tyler

« Folk Legends of the Wandering Jew (1:38; 2:35). I should like to draw Mr. Lee's attention to a reference to the Wandering Jew myth in the (Salt Lake City) Deseret News, September 23, 1868. The article concerns the appearance of the Jew at Harts Corners, New York. He is said to have left "an old volume of extracts from the Babylonian Talmud in the Hebrew . . . now in the possession of Michael O'Grady."

For an example of a very modern Wandering Jew, consult the *New Yorker*, January 27, 1940.

W. Easton Louttit, Jr.

« BLACK MARKET (2:166). I am not prepared to speak of the history of the term in the United States. In Europe, however, the Black Market (or Schwartze Börse) is of long and dishonorable standing. I think that the term originated in the juggling of international currencies, which, while pegged within one country, were subject to unofficial manipulation.

For example, when the dollar went off the gold standard, its official value depreciated in, say, Rumania, though unofficially it still commanded a respect and a value not legally recognized. One could sell a dollar to the National Bank for, let us say, eighty-five cents; but dealers in the Black Market would still give a dollar fifteen for it. There was some winking at this practice, for had the law been strictly enforced, many people in the foreign colonies in the country concerned would have had to seek sanctuary in their embassies or legations!

Charles Duffy

« AMERICAN COSMOGONIES (2:9, 80). "The Contributors' Club" in the Atlantic Monthly for August, 1891, contains an unsigned account which has some bearing on Negro cosmogonies. In answer to the question "How did the world look when it was new?" a southern Negro is here reported to have said:

Mighty strange,—mighty strange. De jay-bird brung de first grit of dirt ever was brung ter dis earth. I don't know how come he done dat, but I do know dat de jay-bird is 'bleeged ter go down ter de devil ev'ry Friday des at one o'clock and carry a grit of dirt in his bill. Also, I can tell how dar was no water in de worril twel de mournin'-dove dug de fust spring; she dug hit wid her bill. Also, I can tell how, when de white dove flew out of de Noray's Ark, she planted de first grain of corn [maize] dat ever had been planted on de earth.

The stars, he believed, were "balls of fire hung up in de sky." And they'll hang there, he contended, till

de Great Day of Jedgement. On dat day John will take a shinin'

broom in his hand, and he will sweep de sky clean of stars; sweep de sky clean of stars like a woman sweeps a floor clean of dust. De stars will fall from his broom, and will bust wid blazes and great noise des 'fo' dee touch de earth.

Thunder, to him, was a round ball not larger than a boy's toy marble. But it can make a lot of noise "'caze hit's let loose fum de hand of God." The breath of "dyin' folks," he said, fills the wind's wings "and makes 'em strong." And finally, clouds—made of all the smoke "blowed up from de worril since de worril was made."

Celia Pachs

« ABSTRACT NOUNS FOR ERAS OF DISTRESS (2:166). James Harvey Robinson can be cited for reference to several of these: "The Year of Confusion" (46 B.C.); "The Reign of Terror" (June 2-July 28, 1794); and, in a somewhat looser sense, "The Dark Ages."

To the above might be added our own "The Depression"; "The Hungry Forties" (1840–1849); "The White Terror" (in southwestern France in 1795); and "The Red Terror" (in Russia). Of happier omen are "The Great Awakening" in New England (1734–1749), and "The Enlightenment" in the eighteenth century.

Hermann S. Ficke

Contributors may, if they prefer, use initials rather than signatures.

In submitting answers readers are reminded to identify the query (by date, page, and item head) to which they are replying.

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Errata for Volume II

[References are to page and column (a, left-hand; b, right-hand)]

119a, 167b: for Pietro del Balzo read Pirro Del Balzo

181a: for Claire read Clare

191b: for Schwartze read Schwarze

(See also corrections: 64b, 96b, 128a, 144b, 160b)

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